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ABSTRACT

A study was conducted at Miami-Dade Community College (Florida) that involved: (1) establishing 14 objectives for a general education art course; (2) pre-testing 471 students enrolled in the course using an instrument referenced to these objectives; (3) conducting individual conferences with four instructors of the course to assist them in interpreting pre-test scores, discuss the need for improvement, distribute a set of instructional strategies for each objective, define each objective, and provide a scoring key for the pre-test; and (4) providing four control group instructors with test results without analyzing the data or suggesting strategies. The study sought to determine if the post-test scores of the students taught by the control group and experimental group instructors would differ. Study findings indicate that while the students in the experimental group scored higher on four of the five cognitive objectives, the overall differences between pre- and post-test scores were approximately the same for both groups. Students in both groups scored better on the post- than the pre-test and the instructors in both groups attained similar success. The study report includes a literature review and a bibliography, and is appended by a list of course objectives and the pre- and post-tests. (JP)

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Improving Community College Instruction Using an Objectives-Referenced Premeasure Postmeasure and Intervention Strategies

Margaret M. Pelton

A MAJOR APPLIED RESEARCH PROJECT
PRESENTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF DOCTOR OF EDUCATION

NOVA UNIVERSITY

1979

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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Fellow students.

Abstract of a Major Applied Research Project Presented to Nova University in Partial Fulfillment of the Requirements for the Degree of Doctor of Education

IMPROVING COMMUNITY COLLEGE INSTRUCTION USING AN OBJECTIVES-REFERENCED PREMEASURE POSTMEASURE AND INTERVENTION STRATEGIES

By

Margaret M. Pelton

May, 1979

Community colleges maintain an open door presenting opportunities for all who seek them. September 1971, Miami-Dade Community College South Campus, in efforts to assess its efficacy in educating students, began developing a system of performance-based education written in behavioral terms with measurable outcomes. This accountability system includes course objectives and procedures and instruments that evaluate degrees to which students achieve objectives. The South Campus Art Department wrote fourteen objectives for Humanities 2511 Art, a general education course required of college parallel students. Nine of these objectives are stated in the affective domain, and developing evaluation instruments proved difficult.

Developing objectives and measurement instruments for the cognitive domain presented little difficulty.

Determining if intervention strategies introduced to an experimental group of instructors between administration of an objectives-referenced premeasure and postmeasure, compared with a control group of instructors receiving no intervention while teaching Humanities 2511 Art, can improve instruction constitutes this study's purpose.

I selected an experimental group and a control group of instructors based on their students' performance during two previous administrations of the assessment instrument. Two hundred fifty-one students, in eight sequences taught by four instructors comprised the control group. I introduced intervention strategies in individual conferences with instructors in the experimental group. These strategies included interpretation of data, discussion of need for improvement, distribution of a set of strategies for each objective, a definition of each objective, and a scoring key for the assessment instrument.

I addressed the following research questions:

1. Can instruction be improved in Humanities 2511 Art by introducing intervention strategies to an experimental group of faculty between an objectives-referenced premeasure and postmeasure as compared to a control group?

a. Will total overall postmeasure mean

scores prove higher for the experimental group than the control group?

b. When total difference mean scores for individual instructors' classes are rank ordered, will the experimental group's scores prove higher than the control group's?

2. Will the mean scores for all groups in the study increase from premeasure to post measure after eight weeks of instruction?

3. Will the total overall difference mean score for each objective increase from premeasure to postmeasure?

4. Will classes of instructors who teach more than one section of Humanities 2511 Art be ranked together?

Conclusions

I reached the following conclusions:

1. Little score variance exists between groups.

2. Pre- to postmeasure score increases on the objectives-referenced measure prove significant for the experimental and control groups. Total overall scores for the experimental and control groups prove essentially the same.

3. Intervention strategies help improve instruction relating to the cognitive objectives. Four of the five cognitive objectives received higher scores by the

experimental group on the postmeasure.

4. An increase in scores exists from premeasure to postmeasure for each of the 14 objectives in all 15 sequences. This indicates that all instructors attained a degree of success teaching course objectives.

5. Instructors from control and experimental groups appeared evenly matched.

Recommendations for Improving Practice

Recommendations follow:

1. Utilize this study as a model for implementing an objectives-referenced measurement system with intervention strategies designed to improve community college instruction.

2. Add the Response System with Variable Prescriptions, developed at Miami-Dade Community College, to this study's measurement system to complete a computer assisted instructional model.

3. Move more faculty development efforts to the departmental level to involve total faculties in meaningful instructional improvement activities.

4. Conform instruments designed for the objectives-referenced measurement system to the standard computer testing program.

5. Pursue solutions to problems in affective measurement.

6. Revise objectives-referenced measure by producing more items from which to compose a more valid assessment instrument.

AG-459

M E M O R A N D U M June 4, 1979

TO: South Campus Faculty

FROM: Ambrose Garner Ambrose Garner

SUBJECT: EXPANDED STUDENT RECRUITMENT EFFORTS

During the past several meetings of the South Campus Council, an effort has been made to secure a catalog of ideas which would expand and improve our student recruitment effort. We received a large number of ideas and chose those which appeared to us to have the greatest promise for assisting our student recruitment efforts.

To set the stage for this memorandum, it must be made clear that Mr. Ronald R. Young continues to have a major coordinating role for our entire student recruitment effort and he will continue his work with the public and private schools and the identifiable community agencies with which he has worked in the past. There follows a listing of the ideas on which we will be proceeding, the objectives which we will attempt to reach in each instance and the names of those persons who are being appointed to work on the development of each idea.

I. Offer a battery of tests to the general public for a fee, including offering same at Outreach Center locations.

Objectives.

1. To select a simple test battery.
2. To plan for communication about the battery and administration of same.
3. To develop a plan providing for general test interpretation.
4. To recommend a fee.

Membership:

Maureen Lukenbill, Chairman
Barbara Krantz
Juliet Lewis
Ron Sevcik
Paulette Dale
Enrique Rosa
Orlando Rodriguez
Anibal Ballester

II. Develop a list of GED graduates and make direct mail contact.

Objectives.

1. Develop a list of communication contacts to secure a list of graduates.

2. Decide what material should be mailed.

3. Direct the mailing.

Membership:

Wilbur McElwain, Chairman
Ronald Young
Margaret Hirtz

III. Sponsor a series of contests with high school students as participants, on Campus, in drama, art, music, journalism and business.

Objectives.

1. Develop a list of contacts within each of the public and private high schools in the area.

2. Develop a schedule for the contests.

3. Assign responsibility for the conducting and judging of contests.

Membership:

Wickie Whalen, Chairman
Gus Perry
Karen Valdes
Catalyst Newspaper Sponsor
James Wolf
Ed Anderson
George Sands

IV. Compile a list of employers who offer tuition rebates for college study and approach other employers to secure their participation.

Objectives.

1. Distribute a questionnaire to a broad segment of business and industry in the South Campus attendance area to secure information necessary to conduct the program.

2. Follow up initial contacts with personal visits and the distribution of information about educational opportunities at Miami-Dade.

3. Assist in the establishment of new special courses or workshops which employers may have an interest in offering on-site or on Campus.

Membership:

Leon Rathbun, Chairman	Rudy Williams
Wilbur McElwain	Roger Wadsworth
Karen Tachibana	Nick Hirtz

V. Compile a list of faculty and staff who hold service club memberships and arrange for the presentation of a package of information about Miami-Dade to club members on an annual basis.

Objectives.

1. Conduct a survey and compile a list.
2. Develop an information package to be provided to clubs.
3. Arrange for speakers from on-Campus to make presentations to service clubs as necessary.

Membership:

Alan Berkey, Chairman	Associate Deans
Division Directors	

VI. Offer a series of non-credit workshops or short courses for credit for women who might be interested in attending Miami-Dade.

Objectives.

1. Survey community organizations for interest in such a project.
2. Develop a schedule of workshops or short courses to be offered.
3. Involve the staff of the Mature Student Center in implementing plans.

Membership:

Betsy Johnson, Chairman	Barbara Greadington
April Fisher	Marie Nock
Eve Sherouse	Maria Hernandez-Pistorino

VII. Develop a list of offerings on-site at retirement and convalescent homes, credit and non-credit.

Objectives.

1. Develop a survey instrument and find the level of interest for such service.

2. Develop a list of recommended offerings and schedules for such offerings.

Membership:

Jane Miller, Chairman	Barbara Krantz
Marc Burns	Abe Oseroff
Ralph Johnson	Bennie Wiley

VIII. Establish a formal link between the South Campus Coop Program and the Dade County DCT Programs--idea not fully developed but Dr. Roger Wadsworth is assigned the responsibility for its development and implementation.

IX. Develop some systematic ways of recruiting target minority groups.

Objectives.

1. Compile a list of minority groups and identify geographical areas of the Campus services area in which those minorities live.

2. Identify community agencies and governmental agencies which will assist in the effort.

3. Recommend a plan and schedule for carrying out the effort.

Membership:

Nick Hirtz, Chairman	Nestor Dominguez
Philip Mills	Anibal Ballester
Ronald Young	

X. Develop a cadre of student speakers who will appear before high school groups from which they have been graduated.

Objectives:

1. Identify public and private high schools and compose a list.

2. Identify students from the Miami-Dade student body who have an interest in participating in the program.

3. Coordinate the program with the on-going recruitment effort in the high schools.

4. Arrange for as many disciplines and interest groups as possible to be represented by student speakers.

Membership:

Kent Jurney, Chairman	Ed Anderson
Maggie Rubio	Ronald Young
Joe Platts	Jesus Tabares
Louanne Antrim	

XI. Develop a plan for making a communications contact with individuals from the general public who use South Campus recreational facilities.

Objectives.

1. Develop a means of securing names of individuals, where possible, and a system for communicating with individuals who use recreational facilities.

2. Select the brochures and other communications instruments to be disseminated.

3. Coordinate a plan to give orientation and advice to those who show an interest.

Membership:

James Harvey, Chairman	James Cox
Maria Horner	Bob Zelinski
South Campus Intramural Coordinator	

XII. Develop a systematic plan for the use of the College mobile in recruitment efforts.

Objectives.

1. Develop a catalog of locations and a recommended schedule for the use of the College mobile.

2. Recommend a plan for staffing the College mobile.

3. Identify a list of geographical locations which will be served and the best times for the service to be provided.

Membership:

Barbara Coleman, Chairman	Marta Ferrer
Azalee Glenn	Charlie Howse
Byron Hauser	

XIII. Evaluation and Improvement of Senior Orientation--November, 1979

Objectives.

This group will have the objective of reviewing comments from the Senior Orientation Week held during the Winter Term, 1979 and using that information to develop a model plan for the conducting of future senior orientation sessions. The plan will include the initial communications with high schools, the specific elements of the program which we will offer to seniors, the arrangement of tour schedules and arrangement of facilities for these events.

Membership:

Sara Lee Mackin, Chairman	Rudy Williams
Steffi Durnberg	Althea Jenkins
Roberta Stokes	Jane Miller
Margaret Hirtz	Ronald Young
Marcia Cummins	Bob Hilbert

The main purpose of this broad scale dissemination of this information is to increase the awareness of everyone on the Campus of the importance of our student recruitment effort. A secondary purpose is to encourage each of you to contribute ideas or time and energy to the recruitment effort. All of the available data indicates that the pool of high school graduates from which we draw a major portion of our student body will decrease by 25 percent to 30 percent by 1984. As is obvious, that decrease means that we will have to expand our recruitment efforts or live in a steady state or declining student enrollment. Since we have large capital, fixed costs, it isn't difficult to see that the economics of decline will not produce happy results for any of us. We need the help of everyone who can participate in this effort. If you have ideas or wish to volunteer your efforts and energy to this cause, you have the document which provides you with the information about whom to contact in order to begin your participation.

jb

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Chapter I

INTRODUCTION

Background and Significance

Accountability provides an important means of implementing educational change in the classroom and the administrative structure of educational institutions. Accountability systems begin with a statement of course objectives. These objectives furnish a means of improving instruction and providing a better education for students. The institution should prove accountable to students for a higher quality of instruction. Objectives serve to assess student learning. Herrscher (1973:16) states that objectives constitute, "the basic building blocks of any course," and believes that they should communicate expectations, provide direction, and encourage student learning.

Gleazer (1963:3) delineates the community college as the only educational institution reflecting a truly American social invention. The community college maintains an open door that presents opportunities for all that seek them. In the traditional university, admissions remain competitive and geared to students of higher background

levels and higher academic achievement. In the community college, individuals enjoy the opportunity to progress as far as they wish. Roueche and Pitman (1972:2) say that "many regard the establishment of community colleges as the most obvious effort to democratize higher education."

September 1971, Miami-Dade Community College South Campus, in an effort to assess the efficacy of its efforts to educate students under the leadership of its vice president, began to develop a system of performance-based education written in behavioral terms with measurable outcomes. South Campus advisory committees (1972-1975) prepared "Guidelines for Preparing Measurable Course Objectives" and "Guidelines for Evaluating Measurable Course Objectives" to assist various areas on the campus in the completion of phases I through V of the South Campus objectives project.

The first three phases deal with course objectives, teaching strategies, and evaluation. The last two phases complete the system's loop and deal with the campus management using measurable objectives. Garner (1974:64) offers the following definitions:

> Phase I is the development of measurable objectives in behavioral terms for each of the courses and service areas on campus.
>
> Phase II is the translation of the course and service areas' objectives into the language suitable for distribution to those who enroll in the courses or use the services.

Phase III is the development of procedures and instruments to evaluate the degree to which students or other constituent groups have achieved the stated objectives.

Phase IV is the development of measurable objectives for every level of management on campus.

Phase V is the development of mutually determined objectives for faculty, department chairmen, division directors, campus deans, and the campus vice president, which will form a mutual basis for written performance evaluation.

The South Campus Art Department completed phase I objectives for general education course Humanities 2511 Art. In July 1974 the campus review committee approved them (see Appendix A). Phase II was completed immediately after completion of phase I.

Nine of the fourteen course objectives are stated in the affective domain; therefore, developing phase III proved difficult. Development of instructional objectives proceeded based on the fact that all learning may be classified into three groups: (1) cognitive, (2) affective, and (3) psychomotor (Krathwohl, Bloom & Masia 1970). In the development of objectives and measurement instruments, the cognitive domain dealing with knowledge and intellectual processes proves highly developed and presents little difficulty. In contrast, objectives in the affective domain dealing with values, attitudes, and appreciation, appear neglected; they are difficult to measure. Observing these qualities directly proves impossible.

Krathwohl, Bloom & Masia (1970:21) state that the

situation with the affective domain remains primitive. Wright (1972:13) believes further that affective education's neglect stems from difficulty in measuring affective growth and development.

Developing affective measures presents many technical problems. In traditional norm-referenced tests a student's performance ranks in relation to the performance of others. Criterion-referenced tests establish students' performance in respect to a performance or criterion standard. In dealing with values and attitudes no constraints should exist on the number of students able to achieve performance levels; therefore, criterion-referenced tests seem more appropriate for measuring affective objectives.

As Lessinger (1970), Glasser (1969), and others point out, traditional norm-referenced tests insure the failure of a great many students. Only a few students remain at the top. If they view this as futile, they resign themselves to a self-image of inadequacy. If such negative outcomes can result from norm-referenced testing, a primarily cognitive assessment, the outcomes could prove even more damaging for grades based on affective behavior or characteristics. Albert Wight (1972:6) observes that "students would find themselves being evaluated not only on academic achievement but on the basis of their personal worth and effectiveness as

human beings."

Miami-Dade Community College requires Humanities 2511 Art, a general education course, for all college parallel students. The Art Department offers up to twenty-four sections of Humanities 2511 Art in the fall term and up to twenty in the winter term of each year. Each section of Humanities 2511 Art accommodates up to forty-five students. Students study art for one-half the term and music the other half. In other words, the art faculty teaches the Humanities 2511 Art course twice for each section offered by the college. The open door policy results in a dvierse student population for these courses.

The Humanities 2511 Art course presents course material in a non-traditional instructional mode. Preparing the student to continuously enrich his or her life through experiencing art constitutes the ultimate goal of this course. Instruction evolves around actual art objects exhibited in the campus Humanities Teaching Gallery, other museums, galleries, and visual materials. The intstructors base evaluations on the students' scope and depth of comprehension or awareness as evidenced by contributions to classroom discussions and written papers. The fourteen course objectives written in terms of student outcome shape the Humanities 2511 Art course content, teaching strategies, and evaluation (see Appendix A). This

study completes the campus objectives project by establishing a more objective means of evaluating Humanities 2511 Art through the use of a pre- and post-assessment instrument (see Appendix B). This assessment instrument measures students' knowledge and attitudes toward art. Phase III of the campus objectives project involves developing procedures and instruments to evaluate the degree to which students achieve stated course objectives.

The Objectives-Referenced Assessment Measure determines whether general education students at Miami-Dade Community College South Campus achieve the stated objectives in Humanities 2511 Art after eight weeks of classroom instruction. Robert Kaplan (1974a & b) in two different studies, found that the objectives themselves--when given to the students--contribute to better learning performance. Davies and Hartley (1976) discovered the same thing proved true of pretests. Both pretests and objectives can supply valuable elements in pre-instructional strategies. Campbell (1974) cautions that a test based on objectives should reference more than one behavior for each objective to establish validity.

When Miami-Dade Community College completes phase III of the Objectives Project, the major portion of the total accountability system will be completed. Legislators' growing concern for accountability of the increasingly large investment of public monies in education increases

this task's high priority status. Today community college personnel must realize that student learning constitutes the most important aim of educational institutions. Roueche and Pitman (1973:70) consider that accountability is the single most important concept in implementing educational change.

More and more colleges achieve accountability through use of a systems approach to instruction. An operational systems approach developed by Herrscher (1973:17) charts students from course entry through mastery. Herrscher's (1973:17) approach involves six basic steps: (1) rationale, (2) specific instructional objectives, (3) pre-assessment, (4) learning activities, (5) post-assessment, and (6) revision (see Figure 1). Revision could include intervention strategies given before or after posttest. Rationale in the system deals with the purposes for presenting each course. Instruction should explain to students what they will learn by completing a learning activity.

Pre-assessment, learning activities, and post-assessment follow the objectives in Herrscher's systems approach (Herrscher, 1973:17). If student evaluation on pre- and postmeasure proves negative when using norm-referenced testing, then criterion-referenced measurement would constitute an effective alternative. The essence of criterion-referenced measurement lies in the specificity

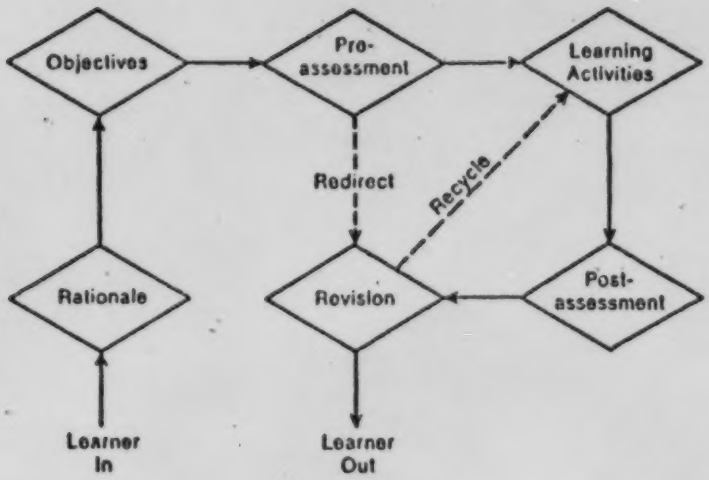

Fig. 1. An Instructional System

of information yielded in terms of pupil performance relative to some criterion. In other words, comparing a student's progress to the objectives proves important, not rankings comparing one student to another (Cox, 1972). According to Rose (1976:24), "the term criterion does not necessarily refer to final end-of-course behavior. Criterion levels can be established at any point during the instructional process." This means that criterion-referenced testing would prove appropriate at any time during a course.

Post-assessment, at one corner of Herrscher's Instructional System, concludes the cycle if used at the end of the term. If used during the term, revision of

the learning activity can occur as needed until mastery results. A pretest or posttest can establish criterion levels (Rose, 1976:24).

Popham (1972:80) states that lack of handbooks written on criterion-referenced-testing provides constructors of such tests few guidelines. Criterion-referenced-measurement has been available for some time but only recently pursued with interest (Cox, 1972:67). Wight (1872:13) feels strongly about using norm-referenced tests with affective objectives:

> In developing and implementing measurement procedures and techniques, it is imperative that all concerned recognize that measurement as well as use of measurement data should be responsible. Measurement should contribute to, not inhibit, achievement of affective objectives. Measurement for feedback should not, therefore, focus on evaluation of oneself against others or against unrealistic standards, with the virtually inevitable result of self-depreciation and destructive competition. Norm-referenced data, rankings of students, and ratings that call for comparison with other students or even a hypothetical average student are, for the most part, counterproductive in terms of affective outcomes.

Angroff (1971:515) and Popham (1972:81) used independent judges to validate test items and scoring procedures. Cox (1972:74) believes that criterion-referencing suggests that validity must depend on the correspondence of the item with the objective to which it was referenced. He believes also that in criterion-referenced tests the items constructed must match instructional goals. Rose (1976:24) states in a recent article:

> Measuring change in student behavior toward explicitly defined objectives is relatively new and most promising approach to faculty evaluation. The criterion-referenced measurement system focuses on the knowledge, skills, or attitudes students have acquired as a result of their instruction. Based on the assumption that effective teaching means promoting student learning, criterion-referenced evaluation directly measures the teacher's impact on students' learning.

The instructor may use the results of criterion-referenced-testing to make curriculum revisions. Administrators may use the results to determine if students learn stated course objectives and to improve instruction in this area. Completion of this accountability system provides a base for educational evaluation superior to personal assessment of teachers and instruction by administrators.

This quasi-experimental study focuses on improving instruction in Humanities 2511 Art by introducing intervention strategies. The study's experimental group of instructors utilized an objectives-referenced premeausre and postmeasure for the eight weeks course; the control group of instructors received no intervention. Success in improving instruction through use of an objectives-referenced premeasure postmeasure and intervention in Humanities 2511 Art should provide a model for other courses in the Art Department and throughout the college. This study presents a management by objectives, computer assisted, systems approach to assess student achievement and improve instruction that could also provide a model for

other community colleges.

The South Campus Vice President supported this project when he wrote, "I am very pleased to see a member of our staff attempting to improve the educational program of a campus through experimentation with modes of instruction" (See Appendix E). Each department using this study as a model must design strategies and instruments to fit their objectives. Individual instructors interested in improving the curriculum or their own instruction can utilize this system easily. The administrator can utilize it to determine instructors' success in teaching stated objectives and improving instruction in their areas.

Major Issues and Research Questions

The major issues in this study include:

1. A management by objectives accountability system for general education course Humanities 2511 Art at Miami-Dade Community College South Campus. Phase III of the campus objectives project involves developing procedures and instruments to evaluate the degree to which students achieve stated course objectives. This study should help complete phase III.

2. The administration of a primarily affective objective referenced premeasure and postmeasure to assess the degree to which students achieve the objectives for Humanities 2511 Art.

3. An attempt to improve instruction by introducing intervention strategies to an experimental group of faculty members who teach Humanities 2511 Art. I introduce intervention strategies between premeasure and postmeasure. I utilize the results to determine if intervention strategies increased the scores of students of instructors in the experimental group as compared to instructors who receive no intervention.

The research questions this study attempts to answer follow:

1. Can instruction be improved in the course Humanities 2511 Art by introducing intervention strategies to an experimental group of faculty between an objectives-referenced premeasure postmeasure as compared to a control group?

   a. Will the total overall postmeasure mean scores prove higher for the experimental group than for the control group?
   b. When total difference mean scores for individual instructors' classes are rank ordered will the experimental group's scores prove higher than the control group's scores?

2. Will the mean scores for all the groups in the study increase from premeasure to postmeasure after eight weeks of instruction?

3. Will the total overall difference mean score for each objective increase from premeasure to postmeasure?

4. Will the classes of instructors who teach more than one section of Humanities 2511 Art be ranked together?

Definition of Terms

1. Affective domain: The classification of characteristics dealing with receiving, responding, valuing, and organizing.

2. Fall term: Term starting approximately 22 August and ending approximately 15 December.

3. General education courses: Core courses required of all students seeking an associate of arts degree.

4. Humanities 2511 Art: A general education course consisting of two equal halves--half the course is art and half the course is music.

5. Instructional strategies: The individual methods or techniques used in teaching course objectives.

6. Objectives project: The task at Miami-Dade Community College South Campus of: (1) developing measurable performance-based objectives for each course taught on the campus, (2) preparing these objectives for student distribution, (3) developing instruments to measure the effectiveness of the instruction, and (4) evaluating the instructor.

7. Objectives-referenced premeasure and postmeasure:

An assessment instrument which has 55 items that are referenced to specific course objectives for Humanities 2511 Art.

8. Winter term: Term starting approximately 3 January and ending approximately 25 April each year.

Variables

1. Independent variable: Classroom instruction using various teaching styles and intervention interpreted by four different instructors.

2. Dependent variable: Student performance assessed by an objectives-referenced premeasure and postmeasure.

Assumptions and Limitations

Assumptions follow:

1. All eight instructors involved in the study will administer the objectives-referenced premeasure postmeasure without difficulty.

2. The student population is reasonably homogeneous in relation to age, sex, race, and intelligence.

3. All eight instructors involved in the study will teach materials that relate to the stated course objectives.

4. Any change in scores is not due to maturation [illegible] students for [illegible] time.

Limitations follow:

1. I limit the scope of this study to the Art Department of Miami-Dade Community College South Campus.

2. The population of the study will be pre-set groups.

3. There is no way to control the variable of different teaching styles that the fifteen groups in the study will be exposed to.

Chapter II

REVIEW OF LITERATURE

A search of Dissertation Abstracts, conducted by North Carolina Science and Technology Research Center, Research Triangle Park, North Carolina, years 1861 through August 1978, using the discriptors improving instruction, art, test, measurement, intervention, accountability, and management by objectives produced forty-one titles. Most titles related to research in elementary and secondary schools. Scant empirical research exists which recommends strategies for improving higher education instruction (Young, 1976:12). Five dissertations address some phase of instructional improvement in higher education. No studies include an objectives-referenced premeasure, postmeasure, or intervention strategies to improve instruction in community colleges. Gaff (1976:68) finds a great deal of activity in the area of faculty development but scant evidence of its impact on instruction. Literature reveals an absence of work with faculty in their teaching situation. Most studies used simulated approaches such as telephone interviews and questionnaires.

This search of Dissertation Abstracts substantiates

the absence of research and need for this Major Applied Research Project (MARP) focusing on improving instruction in higher education using premeasure, postmeasure, and intervention strategies. Concepts extracted from the research problems utilized in developing the literature review include community colleges, objectives, evaluation, and improvement of instruction. Two searches of Educational Research Information Center (ERIC) holdings produced numerous titles related to these concepts. This literature review supports the study's significance, clarifies the problem, and provides a basis to answers of research questions.

Community Colleges

Gleazer (1963:3) describes the community college as the "only educational institution that can truly be called an American invention." Thornton (1966:45) believes community colleges could fulfill the "American Dream"--he believes that all individuals should possess access to whatever education they deserve or from which they can benefit. Others refer to the community college as "Democracy's College" (Roueche & Pitman, 1972:1; Cohen, 1969:xv).

Public junior colleges were established in connection with high schools in the 1860s (Thornton, 1966:46). Joliet Junior College, Joliet, Illinois established 1901,

is older than any public junior college still in existence (Thornton, 1966:45). In 1970 two million students attended over 1,000 community junior colleges (Moore, Jr., 1970:4). This growth proves unparalleled by any other branch of higher education. Community colleges can meet goals of a post-secondary education for all who wish to take advantage of its opportunities. They offer convenient geographical locations, low tuition, and completely open-door policies.

Community colleges possessing an open-door policy require graduation from high school or age 18 as basic criteria for admission (Roueche, Baker, & Brownell, 1972: 11). An unprecedented number of marginal students take advantage of the open-door policy (Moore, Jr., 1970:4). Roueche and Pitman (1972:9) speak of institutional responsibilities to these marginal students when they say:

> Community colleges have become the primary vehicle for upward social and economic mobility for the lower two-thirds of the population. A large portion of this group brings diverse learning problems to the community college which call for drastic modification of the traditional teaching-learning process. Remedying learning deficiencies must continue to be a major responsibility of the community college if it is to realize its unique mission to providing educational opportunities to all.

Berquist, et al. (1978:253) and Thornton (1956:127) agree, diversity and heterogenity of the community college population presents a challenge to curriculum designers. According to Roueche and Pitman (1972:6), nontraditional

or marginal students exhibit such low persistence rates that "the open door is sometimes cynically referred to as the revolving door."

Research on student retention in higher education confirms that 30 to 40 percent of entering college students do not earn degrees (Cope and Hannah 1975). Miami-Dade Community College South Campus attrition rate fall term 1976, was 27.3 percent (Elkin & Terry, 1977). Austin (1975:45) finds that "The most dropout-prone freshmen are those with poor academic records in high school, low aspirations, poor study habits, relatively uneducated parents, and small town backgrounds." These students represent the "new students" (Cross, 1976b), "nontraditional students" (Roueche & Pitman, 1972), or "marginal students" (Moore, Jr., 1970). These students present major challenges to the community college. All students given appropriate programs and incentives can learn more than they presently know regardless of where they begin (Sorenson, 1974:159). It may take them longer to master a program, but in most cases students can learn. Cross (1976b:50) expresses her concerns for meeting all students' needs when she states that

> once we have reached our goal of education for all, we will turn our attention to providing education for each. . . . Unless learning experiences are redesigned to meet the needs of the new clientele and the changing times, access to college is a hollow victory. The impetus for change in the remaining years of this century will come from a

> recognition that higher education does not offer all of its constituencies equally good learning experiences.

Community colleges continue to examine their services and work toward a program for every individual student. Courses and programs are examined and changed slowly to meet the needs of diverse student bodies. Institutions make learning support programs available for students who need assistance in upgrading their skills. Counseling and advisement provide aid for each student solving college related problems.

Community colleges consider themselves teaching institutions (Roueche & Pitman, 1972:11). What the college will teach students presents an issue that each institution needs to resolve before building curriculums. Most writers agree that general education represents a major function of community colleges (Roueche & Pitman, 1972:13; Cohen 1969:13; Thornton, 1956:61). According to Thornton (1956:198),

> General education refers to programs of education specifically designed to afford young people more effective preparation for the responsibilities which they share in common as citizens in a free society and for wholesome and creative participation in a wide range of life activities.

Traditionally, the core courses used to prepare students for these life activities include communications, humanities, sciences, and social sciences (Cohen, 1969:14).

At Miami-Dade Community College each of these four

traditional core courses requires all students in college transfer programs to complete six credits or two semester courses. General education courses offered by separate units in the college remain completely unrelated. Students assume responsibility for integrating the material. The college divides humanities courses into four half semester segments of art, music, philosophy, and drama. Hopefully, a new approved general education program establishing all core courses as interdisciplinary by 1981, for college transfer and vocational students, will correct this problem of unrelatedness. Interdisciplinary approach builds on principles of integration models with content developed in conjunction with life situations rather than academic slices (Cohen, 1969:150). The remainder of the community college curriculum consists of courses that prepare students for work or develop their interests.

Objectives

According to Popham (1973:191), "the most important instructional advance in America during the 1960's was the widespread advocacy and increased use of measurable instructional objectives." Knief (1971:1) states that "In the current drive toward improvement of instruction and accountability the writing of objectives has become an almost universal requirement." During the 1970's, educational consumers have exhibited interest in objectives and educators

have moved toward a refined, useable technology based on instructional objectives (Popham, 1973:191). Expressed interest in instructional objectives results from college constituencies demand for accountability. Public clamor insists that institutions' programs prove worthy of taxpayers' investments (Alkin, 1972:194). Alkin (1972:196) also believes that accountability systems in educational institutions can function only where clearly defined goals and objectives exist.

Goals represent larger concepts or milestones such as completing a course or program. Objectives reflect smaller specific tasks mastered in order to reach a final end or goal (Roueche & Pitman, 1972:45). Educational accountability depends on measurable goals and objectives (Popham, 1973:197); Roueche & Pitman, 1972:45). Measurable objectives provide more explicit and precise definition of instructional intentions.

Accountability programs utilizing objectives acquire various titles: Management by Objectives, Planning Program and Budgeting Systems, Performance-Based Instruction, Competency-Based Education, and Systems Approach (Hambleton, 1978:159; Kastner, Jr., 1974:35). Miami-Dade Community College South Campus is an "accountable school" (Sension & Rabehl, 1974:22) meaning members of the professional staff involve themselves in developing objectives and assessing measurable performance

outcomes. This effort spans approximately eight years and untold hours in faculty development. Results reveal a true competency-based campus with each level from the vice president to the faculty writing measurable behavioral objectives.

Most writers agree on at least three phases or steps necessary to an objectives-based system of accountability: (1) formulating objectives, (2) selecting methodologies or strategies for accomplishing objectives, and (3) evaluating mastery of stated objectives (Kastner, Jr., 1974:35; Sension & Rabehl, 1974:22; Alkin, 1972:197 ; Popham, 1971:76; Mager, 1962:1). These three steps are stated simply, but prove difficult to carry out and often yield failure (Popham, 1971:89). Objectives for learning experience should be written in terms of student behavior and state what the students will learn as a result of instruction (Herrscher, 1973:16; Glaser, 1963:520). Objectives should express minimum levels of performance that describe the least students should attain before moving on (Glaser, 1963:520; Popham, 1973:191). When teachers employ objectives in assessing instruction they utilize tangible criteria for judging success or failure.

Krathwohl, Bloom, and Masia in their Handbook II: Affective Domain (1970:6) place most objectives stated by teachers into three major domains in a taxonomy of

learning. These follow:

1. Cognitive: Objectives which emphasize remembering or reproducing something which has presumably been learned, as well as objectives which involve the solving of some intellective task for which the individual has to determine the essential problem and then reorder given material or combine it with ideas, methods or procedures previously learned. Cognitive objectives vary from simple recall of material learned to highly original and creative ways of combining and synthesizing new ideas and materials. We found the largest proportion of educational objectives fell into this domain.

2. Affective: Objectives which emphasize a feeling tone, and emotion, or degree of acceptance or rejection. Affective objectives vary from simple attention to selected phenomena to complex but internally consistent qualities of character and conscience. We found a large number of such objectives in the literature expressed as interests, attitudes, appreciations, values and emotional sets or biases.

3. Psychomotor: Objectives which emphasize some muscular or motor skill, some manipulation of material and objects, or some act which requires neuromuscular coordination.

As indicated, objectives are organized hierarchically as to levels of complexity within each domain. No fundamental separations exist between the affective and cognitive domain even though we attempt to analyze them separately (Krathwohl, Bloom, & Masia, 1964:15). Martin Scheerer (1954:45) states that "behavior may be conceptualized as being embedded in a cognitive-emotional matrix in which no true separation is possible." Classification schemes make arbitrary divisions among phenomena for the convenience of the user; however behavioral events actually involve all three domains (Tyler, 1973:1; Roueche

& Pitman, 1972:32; Wight, 1972:6; Kelly, 1965; Krathwohl, Bloom, & Masia, 1970:47). Tyler (1973:1) believes that "many human activities are classified in terms of one or another of these categories because this aspect stands out sharply or is of special concern." Affective learning presents a special concern in the visual arts, as included in humanities.

This MARP focuses on administering and assessing an objectives-referenced premeasure postmeasure in Humanities 2511 Art in which nine of fourteen course objectives are affective. David Templeton in his article, "The Arts: Sources for Affective Learning," (1965:465) states that

> What makes the visual arts contribution to this domain of knowledge (affective) unique is that tnagible form and structure are given to the previously mentioned internal qualities (interest, attitudes, appreciations, values, and emotional sets or biases). When we in visual arts work with a student with his past experiences, his emotions, biases, expectancies, needs, and drives, we attempt to provide this human complexity an environment in which to attend to these unique inner variables as well as offer an opportunity through which to conceptualize and symbolize them. Working with tangibles such as media, tools, and an art form of structure, the student is in a position to consider and reconsider the feeling which should be involved in the initiation of an art form. . . . In reiteration the things of which I have been writing involve those phenomena which make humans human. They are what separates the arts, indeed the humanities, from other areas of knowledge and learning.

Affective objectives prove difficult to measure; it is impossible to observe feelings and attitudes directly (Wight, 1972:13). Deciding what to measure proves deceptive and arduous (Radocy, 1974:1). Popham (1973:192)

believes some educational objectives so important that they warrant pursuit even though current sophistication in affective learning does not permit rigorous assessment.

Evaluation

When education's goal is student learning, assessment of student learning becomes an important process (Herrscher, 1973:19). Robert Mager (1968:9) asks, "If it's worth teaching, isn't it worth knowing if we have succeeded?" The community colleges' mission is teaching; to determine if students benefit we need measurable evidence. According to Wight (1972:5),

> Learning requires knowledge of results. Measurement, in the global sense, is the process by which this knowledge is acquired. Measurement is defined as the collection, organization, analysis, and interpretation of quantifiable data for the purpose of description, assessment, or evaluation.

Wight (1972:23) adds:

> A program or curriculum should be evaluated with respect to its effectiveness in assisting individual students to achieve specified objectives. Evaluation is not as concerned with an individual student's performance in relation to other students as with his progress with respect to the objectives, and the extent to which it appears that particular aspects of the program or curriculum are contributing to or interfering with his progress. It is then possible to modify the program for each individual as necessary.

Evaluation concerned with students' scores referenced to objectives or a domain of behaviors constitutes criterion-referenced testing. Glaser (1963) and Husek (1973) receive credit for first introducing criterion-referenced testing.

Hambleton et al. (1978) believes they did this "to provide the kind of test score information needed to make a variety of individual and programatic decisions arising in objectives based instructional programs."

Popham and Husek (1973:131) clarify the difference between traditional norm-reference tests and new criterion-referenced tests as follows:

> Norm referenced measures are those used to ascertain an individual's performance in relationship to the performance of other individuals on the same meausring device. Criterion referenced tests are those used to ascertain an individual's status with respect to some criterion, i.e., performance standard. It is because the individual is compared with some established criterion, rather than other individuals, that these measures are described as criterion-referenced. The meaningfulness of an individual score is not dependent on comparison with other testees.

Herrscher (1973), Baker (1972), Cox (1972), Wight (1972), and Glaser (1963) concur with this distinction. It proves impossible to tell a norm-referenced test from a criterion-referenced test by looking at the test; the difference is in its interpretation (Popham & Husek, 1973:131; Cox, 1972:69). According to Glaser (1963), a "criterion-referenced test is one that is deliberately constructed to yield measurements that are directly interpretable in terms of specified performance standards." Criterion-referenced tests provide information about specific knowledge and skills of examinees and provide scores interpretable in terms of tasks or performance (Glaser, 1963).

Objectives-referenced tests consist of test items matched to objectives and domains of unspecified behaviors (Hambleton, 1978:3). Tests based on behaviorally stated objectives do not necessarily guarantee the possibility of a criterion-reference interpretation (Millman, 1974: 324). According to Millman (1974:324),

> Objectives referenced data assess . . . performance or progress with respect to the achievement of objectives. Criterion reference data identify . . . performance levels against specified standards of achievement.

Testing and measurement specialists have developed various criterion-referenced instruments. Baker (1972:3) wrote about three groups: construct-referenced, objectives-referenced, and domain-referenced. She (Baker 1972:3) believes the emphasis in construct-referenced tests is on a range of content and behaviors relevant to a construct; objective-referenced tests provide items related to an objective content area; and domain-referenced tests include items which conform to a response requirement providing description as well as generalized performance.

According to Millman (1974), five major uses of criterion-referenced tests emerge: "needs assessment, instruction, program evaluation, teacher improvement, and personnel evaluation." Rose (1976:24) and Popham and Husek (1973:32) agree, criterion-referenced tests provide a means of improving instruction and faculty evaluation. The criterion-referenced movement has gained greater

acceptance in program interpretation than as a testing procedure; it has prompted educators to look at what students can accomplish and the effectiveness of isntruction (Millman, 1974:313). Miami-Dade Community College South Campus personnel utilize behavioral objectives to make decisions in regard to individual students, classroom instruction, programs, and personnel evaluation; however, a fully developed criterion-referenced measurement system does not eixst. Faculty awareness of advantages of criterion-referenced measurement over traditional methods should increase use of criterion-referenced measurement.

Sension (1974:23) describes a domain as "a set of test items which have explicitly defined fundamental properties in common." He (Sension, 1974:23) further states, "The content of a domain thus involves a general classification scheme for items with a number of representative examples under each heading of the classification." According to Millman (1974:315),

> The major advantage of the domain referenced test is that it permits the user to make a special kind of criterion-referenced test and that it permits the user to make a special kind of criterion reference interpretation namely an estimation of the examinee's domain score on level of functioning.

Garvin (1972:58) criticizes criterion-referenced testing; he believes sets of contrived tasks measure success on an arbitrary basis. In criterion-referenced testing, representative sets of items from clearly defined domains

of behaviors measure an objective (Hambleton et al., 1978:3). Criterion-referenced tests provide a design for meeting the evaluation requirements of objectives based instructional programs (Hambleton et al., 1978:2).

In developing domain-referenced accountability systems, one begins with goals and objectives and moves toward more precisely defined domains (Sension, 1974:26). Glaser (1963:519) says, "The degree to which . . . achievement resembles observed performance at any specified level is assessed by criterion referenced measurement of achievement or proficiency." Rose (1976:2) and Glaser (1963:519) agree that criterion levels can be established at any point during the instructional process. The relatively new criterion-referenced testing faces some problems.

Few handbooks and guides on criterion-referenced test construction exist (Popham, 1972:80). Hambleton et al.(1978:39) wrote that

> One of the most pressing problems for measurement specialist in the 1970's has been the necessity to produce criterion-referenced test technology and instruments--fast! Unfortunately, the desire of many individuals, organizations, and agencies to use criterion-referenced tests has far outrun the profession's ability to produce test development standards and high quality instruments to meet this need. As a consequence, classroom teachers have been using "home-made" or commercially prepared criterion-referenced tests (which, in most instances, should be called "objectives-referenced tests") of undetermined quality to make instructional decisions; program evaluators (recognizing shortcomings of norm-referenced tests in program evaluation activities) have been constructing criterion-referenced tests

> based on the "best" principles they can find in a body of literature that is confusing, contradictory, and massive in size (with more unpublished than published papers being circulated); and professional licensing organizations have been grappling with issues such as test score validity and determination of cut-off scores, in the midst of complicated legal actions by the courts. All of the above, as well as many other factors, have contributed to a highly unsettled and volatile situation.

Even though confusion exists in the area of criterion-referenced testing, a great deal of information exists in the areas of test construction, validity, and reliability. Selecting and constructing test items begins with well defined measurable objectives (Klein & Kosecoff, 1973:6).

Given a measurable objective, the test writer tries to produce items congruent with the response condition specified (Baker, 1974:11). The intended use determines test length. The number of test items measuring each objective proves most important (Hambleton et al., 1978:23). Short tests (tests with too few items for each objective) produce imprecise domain socres and lead to inconsistent decisions (Hambleton et al., 1978:23). Klein and Kosecoff (1973:7) find test writers selecting three to five items most often. Sension (1974:24) recommends using ten items to estimate students' competence on an objective. A panel of experts should select items congruent with specified behaviors (Hambleton et al., 1978:15; Millman, 1974:339; Klein & Kosecoff, 1973:6; Popham, 1972:8).

Criterion-referenced test scores do not depend on comparison with other scores; therefore, variability proves irrelevant (Popham & Husek, 1973:133). Cox (1972:70) and Hambleton and Novick (1973:15) agree that those designing criterion-referenced tests must examine traditional approaches to reliability and validity and find alternatives. These tests should produce low reliability estimates (Hambleton et al., 1978:15). They also produce little score variance and yield low internal consistency estimates (Popham & Husek, 1973:134). Popham (1973:196) writes that

> Mechanisms such as item analysis procedures and internal consistency estimates as well as standard notations of validity and reliability are not pertinent to the kinds of measurement procedures which must be used to assess the attainment of measurable instructional objectives.

Cox (1972:74), however, believes the validity constitutes a major concern and that it depends on the correspondence of the test items to the objectives referenced. Klein and Kosecoff (1973:7) propose that content experts receive a variety of objectives and items and match them; the degree to which they succeed determines content validity and item-objective consistency. Popham and Husek (1973:135) reinforce this when they state, "carefully made judgment, based on tests' apparent relevance to behaviors legitimately inferable from those delimited by the criterion is the general procedure for validating criterion reference measures." Comparing six methods of item selection, Chrehan

(1974) finds that the method used produces little effect on reliability or validity of criterion-referenced test scores. Most writers agree that establishing validity of test items proves important to criterion-referenced testing and that traditional methods do not work.

Establishing standards of achievement and setting passing scores in criterion-referenced measurement proves exceedingly complex and subjective (Millman, 1974:204). According to Klein (1973:143), criterion-referenced tests "fail to provide a basis for interpreting fully what the attainment of an objective really means." Millman (1974:204) suggests employing percentages of items answered correctly on the test as point estimates of the examinee's domain score. Hambleton et al. (1978: 5) state that:

> Several methods are available for the estimation of examinee domain scores. The basic problem is, given an examinee's test score on a set of test items measuring an objective, to estimate the examinee's proportion-correct score on all of the items in the domain of items measuring the objective had been administered. The score being estimated is referred to as an examinee's "domain score," "level of functioning score," or "true proportion-correct score." An examinee has a domain score defined for each of the objectives measured by a criterion-reference test. However it should be mentioned at the outset that obtaining the estimates discussed in this section (with the exception of one and two) requires the aid of a small computer.

These statistics that produce performance socres might prove helpful along with the "average percent correct," (Millman, 1974:341; Popham & Husek, 1973:193).

Obviously authors do not agree in regard to criterion-referenced testing evaluation. Even more complex problems surface when attempting to measure student progress in the affective domain. Krathwohl, Bloom, and Masia (1970:189) state that "the situation with respect to affective objectives is so primitive that little in the way of meaning is at present conveyed by statements of objectives." They also say that "though this difficulty with affective measures presents a series of technical problems, they could probably be solved with substantial effort," (Krathwohl, Bloom & Masia, 1970:17). After analyzing forty-five articles on affective measurement, Ayer et al. (1976) found that establishing validity presents the greatest practical problem. Krathwohl, Bloom, and Masia (1970:17) cite two other problems in affective measurement: (1) students can easily detect the most acceptable response, (2) interest attitudes and personality characteristics develop slowly and teachers seldom have students long enough to appraise change. Evaluation in the affective domain requires judgment; persons responsible for measurement must provide acceptability guidelines for mastery (Radocy, 1974:2). Wight (1972:8) also believes affective measurement is based on personal decisions and data needed to support these decisions. According to Radocy (1974:3), "over caution and lack of imagination," on the part of

people evaluating the affective domain creates many problems. Regarding valid affective assessment in the arts, Tyler (1973:5) states that

> The objective attitudes that the school seeks to help the student develop have an important cognitive component, that is the recognition of the worth of objectivity in building scientific knowledge, in dealing with social problems and in judging the quality of works of literature and the other arts, but in addition, there is a significant emotional element involved in freeing the student from the cozy, comfortable feeling of the familiar to permit genuine exploration of the new.
>
> This affective portion of an objective attitude is not assessed simply by finding out whether the student believes in being objective but by ascertaining the feeling he has about exploring new things or ideas that are relevant to the educational program. A valid assessment should seek to identify his present relevant beliefs and then find out what consideration he has given alternative beliefs, and what effort he is making to gain other views and to weigh other alternatives. These are indications of the extent of his control over his biases and prejudices.

Affective measurement reflects cultural and ethical concerns. Teachers have little difficulty giving grades in cognitive areas; however, many believe assessing interest, attitudes, or character proves inappropriate (Krathwohl, Bloom, & Masia, 1970:16). According to Wight (1972:12), "Care must be taken that measurement does not imply or require behavior preferred by dominant cultures in respect to particular objectives." The students' rights to privacy must receive consideration (Tyler, 1973:3).

Improving Instruction

Since objectives and evaluation prove integral

to improving instruction, this section of the review of literature will summarize the concepts presented previously. According to James Thornton (1956:138),

> Institutions willingly accept the need for the improvement of instruction which is basic to general education but find that they lack the time, the imagination, and the administrative support to bring about fundamental changes in their practices.

K. Patricia Cross (1976b:51) writes twenty years later that "Faculty development is the hottest topic in higher education today, attracting overflow crowds to conferences and workshops." That same year Gaff (1976:62) states,

> Development has rapidly become a national pastime in higher education. Programs are established to implement it, grants are given to support it, workshops and conferences are arranged to examine it and journals are determined to spread it.

Cross (1976b:52) and Webb and Smith (1976:86) attribute this interest in the process of improving instruction to arrival of the "new student" or low achiever to higher education. Most of the activity in faculty development has taken place since 1972 (Webb & Smith, 1976:86). Young (1976:i) finds that even though programs and formal campus agencies concentrating on improvement of instruction grew during the years 1971 to 1976, there was little empirical evidence that they employed strategies effectively. Jones (1972:9) in his study agreed that research in higher education faculty development, especially in community colleges, proved unavailable.

Many theories and general statements exist but very little specific research (Jones, 1972:9).

Individual students are most important in educational institutions and decisions related to their learning should receive top priority (Wight, 1972:9). Roueche and Pitman (1972:72) write that

> Community-college personnel must accept causing learning as their primary aim. All activities must be evaluated against this goal. Activities which cannot be clearly related to improving student learning must be reconsidered and possibly phased out.

Bloom (1968:2) presents educational institutions one of their greatest challenges when he says, "ninety-five percent of students can learn a subject to a high level of mastery and receive the grade of A given sufficient time and appropriate help." Gene Love (1973:39) supports this theory by saying "we need to develop the philosophy that every learner should succeed to the limits of his aptitude." These challenges are being met in a few community colleges by implementing a mastery learning program. Cross (1976a: 77) defines and makes the following statements in regard to mastery learning:

> Mastery Learning refers to the pedagogical concept that learning must be thorough--one unit must be learned to a high level of competency before the next unit in the sequence is tackled. The concept of mastery learning is revolutionary because it upsets traditional ways of thinking about education. Those two stalwarts of the school system--grades and semesters--become almost meaningless when mastery learning is implemented. Ideally, all students would earn A grades and they would take as long as necessary to accomplish this level of mastery.

If improving instruction reflects the goal of the college then colleges must enhance the value of faculty members who constitute a most important resource of colleges (Gaff, 1976:62). Most college teachers receive no preparation for their jobs as teachers (Cross, 1976b:53; Gaff, 1976:3). Roueche and Pitman (1972:3) reinforce this concept when they write,

> We have described the two year college as a unique, multi-purpose institution catering to a nontraditional student body. Is its faculty in agreement with this purpose? Unfortunately, many are not. The typical community-college faculty member is, like his colleague in the four-year college, an academic specialist. He derives his greatest satisfaction from transmitting the knowledge of his chosen discipline to able students. Consequently he prefers to teach advanced specialized courses. Simply stated, some community-college instructors want to teach students who are easy to teach--those who are "already" motivated. The old adage the "college is here if you want to take advantage of it," is still prevalent.

Thronton (1956:139) points to a feeling of apathy and resistance of general education on the part of faculties and suggests emphasizing college training and inservice education to stimulate "pedagogic inventiveness." Gaff (1976:63 and Sension (1974:24) suggest concentrating instructional improvement activity on curriculum development rather than faculty development so faculty will not feel threatened. Roueche and Pitman (1972:71) suggest administrators examine the quality of students' instruction and make teachers responsible for student performance. According to Noonan (1976), the

Faculty Center at Virginia Commonwealth University "provides resources to departmental chairpersons who want to improve their abilities to facilitate the professional development of their faculty." Barquist et al. (1978) find that direct consultation with professors presents most highly rated approach to improving faculties' instruction. Jones (1972:51) in his dissertation "An Analysis of Inservice Instructional Improvement Activities in Large California Community Colleges" finds that "Of the specific activities identified as being of most value, consultation was most frequently named with work-shop and committee study groups following in order." Whatever the strategy, to be meaningful, programs should contain elements that prove immediately applicable to classroom instruction (Berquist & Phillips, 1975:19). Knowledge not applied loses its meaning (Whitehead, 1936:267). In Jones' study (1972:58) teachers state they preferred faculty development activities which proved "relevant, practical, personally appropriate, applicable and goal-oriented as well as activities which provide opportunities for feedback and exchange." Creative arts faculties selected consultation as the most valuable element in improving instruction with any activity and workshops following (Jones, 1972:191). This MARP provides, as part of its design, intervention strategies based on direct consultation with professors in order to improve

instruction. "Home grown faculty development programs developed around the distinctive character and mission of the institution prove most successful (Gaff, 1976:66). Since faculty development programs depend on voluntary participation, they often do not reach instructors that need them most (Cross, 1976b:53; Gaff, 1976:68; Young, 1976:1; Webb & Smith, 1976:88). Young (1976:1) in his literature review identifies five factors related to faculty members' participation in instructional improvement: "Perceived need to improve, knowledge of alternatives, reward, peer support, and institution support." Young (1976:124) also says,

> Since perceived need to improve was found to be the most potent factor tested, and by such a large amount, strategies such as formal evaluation of instruction, institutional and department self-study, curriculum revision, which gives faculty members new responsibilities, and analysis of values and beliefs about teaching and learning might serve as the basis for an instructional improvement program.

Baker (1972:4) states, "If teachers have useful information from tests . . . instruction will improve." Sorenson (1973:168) agrees saying, "one of the most important services to be performed by evaluation is the improvement of instructional procedures and programs. Premeasure and postmeasure prove effective in determining if desirable educational changes occurred and objectives are met (Husek, 1973:153). According to Roueche and Pitman (1972:101) "the primary purpose of a pretest . . .

is to allow the teacher to assess the initial abilities of his students against the expected behavioral outcomes." Herrescher (1973:17) reinforced this concept, stating, "Pre-assessment based on instructional objectives for a particular learning sequence, helps to determine whether a student has the prerequisite background and capabilities to profit from the instruction." Glaser (1963:521) finds pretesting contributes to "motivation" by enhancing future responses.

Responsibility for strategies such as premeasure, postmeasure, self-study, and curriculum revision which stimulate perceived need to improve instruction belongs to the department chariman in most community colleges. To move instructional improvement activity from a volunteer status to total faculty involvement, efforts should focus at the departmental level. Results of instructional improvement activities can make a significant contribution to educational research if outcomes are documented. Finally, Webb and Smith (1976:89) state, "one improves one's teaching by becoming involved in innovation and experimentation rather than by focusing of the teaching act itself."

Chapter III

PROCEDURES AND METHODOLOGY

Determining if introducing intervention strategies to an experimental group of instructors between the administration of an objectives-referenced premeasure and postmeasure as compared to a control group of instructors who receive no intervention while teaching Humanities 2511 Art for eight weeks can improve instruction constitutes the purpose of this quasi-experimental study.

Research

The research for this study proceeded in the following manner:

1. All Humanities 2511 Art students on South Campus participated in the objectives-referenced premeasure postmeasure during the fall term 1978.

2. I selected an experimental group and a control group of instructors based on the performance of their students during two previous administrations of the assessment (see Appendix F, Table 10).

3. All faculty members teaching Humanities 2511 Art received instructions for administering the objectives-referenced premeasure postmeasure at a general meeting.

4. The premeasure was given to students and scores were tabulated by the computer center.

5. I employed the premeasure scores to compute the weighted average of the scores for the control group and the experimental group to validate the selections of the experimental and control groups (see Appendix F, Table 11).

6. Based on the premeasure data, I introduced intervention strategies designed to improve instruction to the experimental group in individual conferences.

7. I held individual conferences with the control group and the other instructors who gave the assessment to discuss interpretation of data.

8. I held a second conference with members of the experimental group to see if any assistance was needed and to discuss progress with the intervention strategies.

9. Postmeasure was given and sent to the computer center.

Assessment Instrument

Fall 1975 eight faculty members in the Art Department at Miami-Dade South Campus developed a primarily affective objectives-referenced assessment instrument. It is a fifty-five point instrument referenced specifically to the fourteen course objectives (see

Appendices A and B). The questions, written in a multimode format, include having the students respond to forty-nine slides of artists' works. The instrument, field tested in winter term 1976, was revised and tested again in winter term 1977. Tables 2 and 3 (see Appendix C) illustrate the results of the premeasure and postmeasure for these two terms. Since winter term 1977, the language in the assessment instrument has been revised for clarity.

Population

Results of the premeasure postmeasure in the winter term 1976 and 1977 helped determine the population included in the study (see Appendix C). The difference mean scores from 1976 and 1977 helped develop a matched sample of the eight instructors who administered the assessment at least once and who would teach Humanities 2511 Art in fall 1978 (see Appendix F). Four instructors comprised an experimental group, four the control group. There were fifteen class groups composed of 371 students in the study. These intact groups (already established) provided a fairly homogeneous population in regard to age, sex, race, and intelligence.

Intervention or Treatment

As soon as I obtained the premeasure scores I held a conference with each of the four instructors in

the experimental group. Instructors received premeasure results for each sequence or class they taught and the results were interpreted. Printouts included student names, sequence numbers, individual student scores, for each objective, total score for each student, total mean for all students, total mean score for each objective, total mean score, combined student totals, and the highest obtainable score for each objective.

Objectives reflecting the greatest disparity between mean score for the total group and highest obtainable score warranted discussion. Each faculty member in the experimental group received a complete set of objectives (see Appendix A), a set of strategies for improving instruction in specific objectives, a definition of the objectives, and a scoring key for the assessment instrument (see Appendix D). I pointed out that for each objective in which their students received a low score there were suggested strategies designed to increase student learning in the packets of material. I discussed objectives that scored the lowest and explained how suggested strategies might improve instruction and thus increase postmeasure scores. A second conference was held three weeks later with each instructor in the experimental group. This conference was designed to discuss progress in using the suggested strategies to improve instruction and to offer further assistance. These four instructors

were not aware of their part in the experimental group. I held eight conferences or consultations with the experimental group.

Control Group

Immediately after conferences with the experimental group, I talked with each instructor in the control group. Control group instructors each received the printout for their groups. The data was simply interpreted. They received no suggestions on how to utilize the information to improve instruction.

Chapter IV

FINDINGS

I employed procedures and methodologies described in Chapter III to gather data from an experimental group (group 1) consisting of 251 students and 8 sequences or classes taught by 4 instructors and from a control group (group 2) consisting of 220 students and 7 sequences taught by 4 instructors. An objectives-referenced measure generated a separate score for each of 14 objectives for Humanities 2511 Art at the beginning of the course and at the end (see Appendix A). Instructors could employ scores to compare an individual student's progress from premeasure to postmeasure for each objective. Instructors proved able to assess whether students possessed prerequisite background capabilities to profit from instruction as Herrscher (1973:17) recommended.

Students' premeasure scores, presented to each instructor in the study during individual conferences, indicated clearly a need for improvement. Young (1976:17) found that "perceived need to improve" constituted the most potent factor influencing faculties' participation in instructional improvement programs. I utilized the

data gathered as a result of administering the objectives-referenced premeasure and postmeasure to determine the success of an accountability system focusing on improving instruction in the eight-week general education course, Humanities 2511 Art, at Miami-Dade Community College, South Campus.

Research Questions and Findings

I addressed the following research questions:

1. Can instruction be improved in the course Humanities 2511 Art by introducing intervention strategies to an experimental group of faculty between an objectives-referenced premeasure postmeasure as compared to a control group?

    a. Will the total overall postmeasure mean scores prove higher for the experimental group than for the control group?

    b. When total difference mean scores for individual instructors' classes are rank ordered, will the experimental group's scores prove higher than the control group's scores?

2. Will the mean scores for all the groups in the study increase from premeasure to postmeasure after eight weeks of instruction?

3. Will the total overall difference mean score

for each objective increase from premeasure to postmeasure?

4. Will classes of instructors who teach more than one section of Humanities 2511 Art be ranked together?

Focusing on question 1, I computed premeasure and postmeasure statistics for each of 14 objectives and the combined objectives for the experimental and control groups. These statistics included overall mean, difference mean, t value, 1 tailed probability, standard deviation, and standard error. Table 5 contains combined total overall scores for each objective, premeasure postmeasure means, difference means; t value and 1 tailed probability premeasure; t value and 1 tailed probability difference mean for experimental and control groups. Data are given for individual objectives and the combined objectives. The experimental group realized a mean premeasure score of 50.20 and a mean postmeasure score of 56.00. The pre- to postmeasure change, 5.80, proved significant ($t = 13.89$, $df = 250$, $p < .001$). The control group realized a mean premeasure score of 50.15 and a mean postmeasure score of 56.10. The pre- to postmeasure change, 5.94, proved significant ($t = 13.07$, $df = 219$ $p < .001$). The control group's total overall difference mean score was .14 higher than the experimental group's. This difference in the scores of the two groups is not significantly different. The experimental group demonstrated a marginally significant change over the control group for objectives 4, 8, 10, and

TABLE 5

HUMANITIES 2511 ART OBJECTIVE-REFERENCED
COMBINED TOTAL OVERALL SCORE EACH OBJECTIVE, PREMEASURE POSTMEASURE
MEANS, DIFFERENCE MEANS: T VALUE AND 1 TAILED PROBABILITY PREMEASURE;
T VALUE AND 1 TAILED PROBABILITY DIFFERENCE MEAN, FOR EXPERIMENTAL AND CONTROL GROUPS

	Group 1			Group 2							
Objective	Mean Pre-Measure	Mean Post-Measure	Difference Mean	Mean Pre-Measure	Mean Post-Measure	Difference Mean	t-Value Pre-Measure	1 Tailed Probability Pre-Measure	t-Value Difference Mean	1 Tailed Probability Difference Mean	Highest Score Each Objective
1	6.45	6.82	0.37	6.35	6.82	0.46	0.56	0.29	-0.51	0.29	9
2	2.18	2.29	0.11	2.20	2.32	0.12	-0.33	0.37	-0.15	0.44	3
3	2.62	3.12	0.50	2.55	3.10	0.55	0.54	0.30	-0.35	0.36	8
4	2.11	2.50	0.39	1.97	2.48	0.51	2.05	0.02	-1.60	0.06	3
5	3.19	3.71	0.52	3.19	3.94	0.75	-0.03	0.49	-1.27	0.10	9
6	1.56	2.20	0.64	1.95	2.50	0.55	-2.85	0.00	-0.50	0.31	7
7	7.44	8.02	0.59	7.58	8.27	0.69	-1.04	0.15	-0.73	0.23	10
8	8.37	8.81	0.44	8.28	8.97	0.70	0.61	0.27	-1.52	0.07	14
9	1.33	1.40	0.06	1.33	1.44	0.10	0.04	0.47	-0.43	0.34	3
10	2.11	2.84	0.73	2.00	2.35	0.35	0.78	0.22	-2.49	0.07	8
11	2.37	2.71	0.34	2.35	2.64	0.29	0.20	0.42	-0.44	0.33	4
12	5.20	5.92	0.71	5.12	5.50	0.39	0.70	0.24	-2.39	0.09	8
13	3.03	3.32	0.29	3.05	3.36	0.31	-0.23	0.41	-0.27	0.39	5
14	2.24	2.35	0.11	2.23	2.41	0.18	0.10	0.46	-0.23	0.27	4
Totals	50.20	56.00	5.80	50.15	56.10	5.94	0.06	0.48	-0.23	0.41	

12; the 1 tailed probability difference mean scores, 06, 07, 07, and 09, remained close to the .05 level. A score less than .05 indicated that treatment or intervention rather than chance accounted for overall increases in scores.

Table 6 includes standard deviation, standard error, and premeasure postmeasure scores for the experimental and control groups. Table 7 focuses on the study's 5 cognitive objectives. These include objectives 6, 9, 10, 11, and 12. Although the probability level for the five cognitive objectives difference mean scores proved insignificant at the .05 level, the experimental group's total overall postmeasure difference mean scores were higher than the control group's. The experimental group's total overall difference mean score proved higher on 4 out of 5 cognitive objectives. This finding reinforces material relating to cognitive and affective objectives found in the literature. Krathwohl, Bloom, and Masia (1970:17) found interest, attitudes, and personality characteristics develop slowly and teachers seldom have students long enough to appraise change in affective behavior. Humanities 2511 Art students received instruction for eight weeks. Two weeks after the term began I introduced intervention strategies to the experimental group of instructors. I introduced intervention strategies immediately after tabulating premeasure results. The

TABLE 6

HUMANITIES 2511 ART OBJECTIVES-REFERENCED
PREMEASURE POSTMEASURE GROUP 1 AND GROUP 2
STANDARD DEVIATION AND STANDARD ERROR

Group 1 Standard Deviation		Group 2 Standard Deviation		Group 1 Standard Error		Group 2 Standard Error	
Pre-Measure	Post-Measure	Pre-Measure	Post-Measure	Pre-Measure	Post-Measure	Pre-Measure	Post-Measure
1.80	1.60	1.74	1.66	0.11	0.10	0.12	0.11
0.69	0.65	0.71	0.68	0.04	0.04	0.05	0.05
1.36	1.50	1.33	1.39	0.09	0.10	0.09	0.09
0.77	0.73	0.74	0.68	0.05	0.05	0.05	0.05
1.60	1.70	1.53	1.70	0.10	0.11	0.10	0.11
1.43	1.67	1.51	1.65	0.09	0.11	0.10	0.11
1.47	1.47	1.50	1.14	0.09	0.09	0.10	0.18
1.56	1.60	1.75	1.52	0.10	0.10	0.12	0.10
0.85	0.86	0.87	0.90	0.05	0.05	0.06	0.06
1.52	1.93	1.47	1.68	0.10	0.12	0.10	0.11
1.13	1.02	1.14	1.01	0.07	0.06	0.08	0.07
1.30	1.27	1.34	1.33	0.08	0.08	0.09	0.09
1.06	0.99	1.05	0.97	0.67	0.06	0.07	0.07
1.53	1.47	1.19	1.69	0.07	0.07	0.08	0.08
Totals:							
7.96	9.00	8.03	8.07	0.50	0.57	0.54	0.54

TABLE 7

OBJECTIVES 6, 9, 10, 11, 12, ONLY, COGNITIVE OBJECTIVES; PREMEASURE MEANS; POSTMEASURE MEANS; AND DIFFERENCE MEANS EXPERIMENTAL AND CONTROL

	Group 1			Group 2		
Objective	Mean Pre-Measure	Mean Post-Measure	Difference Mean	Mean Pre-Measure	Mean Post-Measure	Difference Mean
6	1.56	2.20	0.64	1.95	2.50	0.55
9	1.33	1.40	0.06	1.33	1.44	0.10
10	2.11	2.84	0.73	2.00	2.35	0.35
11	2.37	2.71	0.34	2.35	2.64	0.29
12	5.20	5.92	0.71	5.12	5.50	0.39
Totals:	12.57	15.07	2.48	12.75	14.43	1.68

experimental group achieved a positive change in student scores on cognitive objectives in 6 weeks.

Table 8 rank orders total difference mean scores for each instructor's combined sequences or class groups. The experimental group consisted of instructors numbered 1 through 4; the control group included instructors 5 through 8. The combined premeasure mean scores proved essentially the same for all groups; the difference between the highest and lowest score was 1.53. The difference between the highest and lowest postmeasure combined scores was 5.52. When ranking the combined total difference mean scores, the upper half of the rank ordering consisted of 2 instructors from the experimental group and 2 instructors from the control group. The lower half of the rank ordering also consisted of 2 instructors from the experimental group and 2 instructors from the control group. The intervals for the experimental and control groups appear equally distributed. Instructor 1's class realized the highest overall difference mean score of 7.50. Instructor 3's class realized the lowest overall difference mean score of 2.60. Instructor 3 administered the postmeasure immediately after giving the course final examination.

Question 2 asked if mean scores for all groups would increase from premeasure to postmeasure after eight weeks of instruction. Table 9 presents the 15 sequences'

TABLE 8

HUMANITIES 2511 ART OBJECTIVES-REFERENCED PREMEASURE POSTMEASURE
GROUP 1 AND GROUP 2 INSTRUCTORS' COMBINED SEQUENCES
RANK ORDERED USING DIFFERENCE MEAN SCORES

Order	Instructor	Experimental Group Control Group	Combined Total Difference Mean	Combined Mean Premeasure	Combined Mean Postmeasure	Number of Students
1	1	E	7.50	50.66	58.15	58
2	5	C	7.25	50.74	58.00	35
3	4	E	6.31	49.21	55.52	57
4	8	C	6.14	49.39	55.52	51
5	7	C	5.86	50.38	56.25	102
6	2	E	5.50	50.53	56.03	106
7	6	C	4.44	50.00	54.43	32
8	3	E	2.60	50.63	52.63	30

TABLE 9

HUMANITIES 2511 ART OBJECTIVES-REFERENCED PREMEASURE POSTMEASURE
GROUP 1 AND GROUP 2 INSTRUCTORS AND SEQUENCES RANK ORDERED
USING OVERALL TOTAL DIFFERENCE MEAN SCORES

Rank Order	Sequences	Instructors	Total Difference Mean	Total Mean Premeasure	Total Mean Postmeasure	Number Students Each Sequence
1	N	1	8.27	50.38	58.65	26
2	L	4	7.86	48.14	56.00	22
3	F	7	7.50	48.76	56.26	42
4	G	5	7.26	50.74	58.00	35
5	E	8	7.00	49.08	56.08	26
6	O	1	6.87	50.88	57.75	32
7	H	2	6.81	52.05	58.86	37
8	M	7	6.09	51.38	57.38	32
9	J	4	5.34	49.89	55.23	35
10	A	8	5.24	49.72	54.96	25
11	I	2	5.09	48.54	53.63	35
12	D	2	4.50	50.91	55.41	34
13	C	6	4.44	50.00	54.44	32
14	K	7	3.14	51.79	54.93	28
15	B	3	2.60	50.03	52.63	30

difference mean scores. The overall difference mean scores indicated that students in all sequences scored higher on the postmeasure than on the premeasure.

Question 3 asked if the total overall difference mean score for each objective would increase from premeasure to postmeasure. Data revealed that the combined overall difference mean scores for each objective increased from premeasure to postmeasure for the experimental and control groups. Table 5 depicts these data.

Question 4 asked if classes of instructors teaching more than one section of Humanities 2511 Art would be ranked together. I rank ordered the 15 sequences using the difference mean scores (see Table 9). Instructors 1, 4, and 8 taught 2 sequences; instructors 2 and 7 taught 3 sequences, and instructors 3, 5, and 6 taught 1 sequence each. The rank ordering of sequences using overall total difference mean scores indicated consistency of teaching strategies when classes taught by the same instructor clustered together. Sequences I and D for instructor 2 ranked 11 and 12, and represent the only two sequences taught by a single instructor that ranked next to each other. Sequence H, also taught by instructor 2 ranked 7. The greatest disparity between classes taught by a single instructor was 2.95. This represents the disparity between the scores reported for sequences M and K taught by instructor 7.

The disparity between the highest sequence N and the lowest ranked sequence B was 5.67.

Chapter V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The community college maintains an open door presenting opportunities for all who seek them. September 1971, Miami-Dade Community College South Campus, under the leadership of its vice president, in an effort to assess its efficacy in educating students, began developing a system of performance-based education written in behavioral terms with measurable outcomes. This accountability system includes a statement of course objectives and procedures and instruments that evaluate degrees to which students achieve objectives. The Art Department on the South Campus wrote a package of fourteen objectives for Humanities 2511 Art, a general education course required of all college parallel students. Nine of the fourteen course objectives were stated in the affective domain; therefore, developing evaluation instruments proved difficult.

The cognitive domain dealing with knowledge and intellectual processes proved highly developed; therefore, developing objectives and measurement instruments presented little difficulty. In contrast, objectives

in the affective domain dealing with values, attitudes, and appreciation appear neglected because they prove difficult to measure. Krathwohl, Bloom, and Masia (1970:21) stated that the situation with the affective domain remains primitive. They stated further (Krathwohl, Bloom, & Masia 1970:17) that attitudes and personality characteristics develop slowly and teachers seldom have students long enough to appraise change. An Art Department faculty committee wrote items for a criterion- or objectives-referenced assessment instrument. Another committee validated the items, the measure was administered twice and revised.

Determining if intervention strategies introduced to an experimental group of instructors between the administration of an objectives-referenced premeasure and postmeasure, compared with a control group of instructors who receive no intervention while teaching Humanities 2511 Art for eight weeks, can improve instruction constitutes the purpose of this quasi-experimental study. An extensive literature review produced no previous studies including an objectives-referenced premeasure postmeasure or intervention strategies to improve instruction in community colleges. Gaff (1976:68) found a great deal of activity in the area of faculty development but scant evidence of its impact on instruction. Literature revealed an absence of work with faculty in their teaching

situation in the area of faculty development.

For this study I selected an experimental group and a control group based on the performance of their students during two previous administrations of the assessment instrument. Two hundred fifty-one students, in eight sequences or classes taught by four instructors comprised the experimental group (group 1). Two hundred twenty students in seven sequences taught by four instructors comprised the control group (group 2). After gathering data from the premeasure, I introduced intervention strategies designed to improve instruction, in individual conferences with instructors in the experimental group (group 2). These strategies consisted of interpretation of data, discussion of need for improvement, distribution of a set of strategies for improving instruction on each objective, a definition of each objective, and a scoring key for the assessment instrument. Young (1976:17) found "perceived need to improve" constituted the most potent factor influencing faculties' participation in instructional improvement programs.

I addressed the following research questions:

1. Can instruction be improved in the course Humanities 2511 Art by introducing intervention strategies to an experimental group of faculty between an objectives-referenced premeasure and postmeasure as compared to a control group?

a. Will total overall postmeasure mean scores prove higher for the experimental group than the control group?

b. When total difference mean scores for individual instructors' classes are rank ordered, will the experimental group's scores prove higher than the control group's scores?

2. Will the mean scores for all groups in the study increase from premeasure to postmeasure after eight weeks of instruction?

3. Will the total overall difference mean score for each objective increase from premeasure tc postmeasure?

4. Will the classes of instructors who teach more than one section of Humanities 2511 Art be ranked together?

Summary of Findings

1. The pre to post score increases on the objectives-references measure proved significant for the experimental and control groups. Experimental and control groups' total overall mean score proved essentially the same. The experimental group's total overall difference mean score was higher on 4 out of 5 cognitive objectives. When rank ordering the combined sequences taught by instructors in the control group and experimental group distribution appeared equal.

2. Students in each of the 15 sequences scored higher on the objectives-referenced postmeasure than on the premeasure.

3. The combined overall difference mean scores for each objective increased from premeasure to postmeasure for the experimental and control groups.

4. Rank ordering the 15 sequences using the total difference mean scores evinced scant disparity between groups.

Conclusions

I reached the following conclusions:

1. As is typical of criterion- or objective-referenced measures, little score variance exists between groups' premeasure or postmeasure.

2. Pre to post score increases on the objectives-referenced measure proves significant for the experimental and control groups. Total overall scores for the experimental and control groups prove essentially the same.

3. Intervention strategies did impact on improving instruction relating to the cognitive objectives. Four of the 5 cognitive objectives in the study received higher scores by the experimental group on the postmeasure.

4. Scores increased from premeasure to postmeasure for each of the 15 objectives in all 15 sequences or classes. This indicates that all instructors attained

a degree of success teaching course objectives.

5. When rank ordering sequences using the overall difference mean score, instructors from the control group and the experimental group appeared evenly matched.

Recommendations for Improving Practice

Recommendations follow:

1. Utilize this study as a model for implementing of an objectives-referenced measurement system with intervention strategies designed to improve community college instruction.

2. Add the Response System with Variable Prescriptions (RSVP), developed at Miami-Dade Community College, to the measurement system in this study to complete a computer assisted instructional model.

3. Move more faculty development efforts to the departmental level to involve total faculties in meaningful instructional improvement activities.

4. Conform instruments designed for the objectives-referenced measurement system to the standard computer testing program.

5. Pursue solutions to problems in affective measurement.

6. Revise the objectives-referenced measure by producing a larger bank of items from which to compose a more valid assessment instrument.

Strategies for Implementation and Change

I offer the following suggestions for implementing recommendations:

1. Offer community college administration workshops and seminars on objectives-referenced measure and intervention strategies designed to improve instruction.

2. Assist department charimen in helping faculties design objectives-referenced measurement systems.

3. When introducing new courses, require that an objectives-referenced measurement system be developed before approving the course.

4. Require a computer assisted objectives-referenced measurement system to measure the effectiveness of instruction of all new general education courses developed at Miami-Dade Community College.

APPENDICES

APPENDIX A

MEASURABLE COURSE OBJECTIVES
HUMANITIES 2511 ART

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #1

1. Specific Performance:

   The student will demonstrate willingness to communicate to the instructor (and fellow students) by discussing his or her attitudes, interests, problems, and goals.

2. Conditions of Evaluation of Performance:

   After having appeared in class, with or without previous Humanities 2511 (Art) experience or exposure to art and given a classroom discussion and/or a written assignment selected by the instructor.

3. Minimum Level of Performance:

   Evaluation will be based on the student's willingness to communicate his or her concerns as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #2

1. Specific Performance:

   The student will demonstrate willingness to communicate his or her notions about art to the instructor (and fellow students) by discussing his or her attitudes and opinions.

2. Conditions of Evaluation of Performance:

   After having participated in classroom discussions, attended lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment.

3. Minimum Level of Performance:

   Evaluation will be based on student's willingness to communicate his or her notions about art as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #3

1. Specific Performance:

   The student will demonstrate willingness to challenge opinions by questioning his or her own, the instructor's, and fellow students' notions about art as well as challenging statements about art presented in written form (books, magazines, etc.) by presenting alternate opinions.

2. Conditions of Evaluation of Performance:

   After having participated in classroom discussions, attended lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment.

3. Minimum Level of Performance:

   Evaluation will be based on student's willingness to challenge opinions so that the student performs satisfactorily as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OFOBJECTIVE: #4

1. Specific Performance:

   The student will demonstrate willingness to relax his or her notions about art by thoughtfully examining many kinds of art works and by exploring the notions and ideas of others.

2. Conditions of Evaluation of Performance:

   After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment.

3. Minimum Level of Performance:

   Evaluation will be based on student's willingness to relax his or her notions about art as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #5

1. Specific Performance:

   The student will demonstrate an awareness that art is not outside society by discussing the relationship of art to philosophy, politics, fads, personal events, minority groups, etc.

2. Conditions of Evaluation of Performance:

   After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher, and given a specific assignment in which to demonstrate his awareness.

3. Minimum Level of Performance:

   Evaluation will be based on the scope and depth of the student's awareness as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

_____	Affective
X	Cognitive
_____	Psychomotor

STATEMENT OF OBJECTIVE: #6

1. Specific Performance:

   The student will demonstrate a comprehension of the role various influences play in the "look" of an art work by discussing effects of minority discrimination and philosophical, political, ecological, personal and/or spiritual forces, etc., upon a work of art.

2. Conditions of Evaluation of Performance:

   After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment.

3. Minimum Level of Performance:

   Evaluation will be based on scope and depth of comprehension in accordance with the preface.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #7

1. Specific Performance:

The student will demonstrate awareness of the role various influences play in the "look" of an art work by observing their effects on specific art works and recording them.

2. Conditions of Evaluation of Performance:

After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher, and given a specific assignment in which to demonstrate his awareness.

3. Minimum Level of Performance:

Evaluation will be based on the scope and depth of the student's awareness as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #8

1. Specific Performance:

   The student will demonstrate awareness of the roles media play in the "look" of an art work by recording his or her observations.

2. Conditions of Evaluation of Performance:

   After having participated in classroom discussions, heard lectures, viewed specific films and slides and studied specific art works in the gallery produced in a variety of media which in themselves affect the illusions and images produced, and given a specific assignment in which to demonstrate his awareness.

3. Minimum Level of Performance:

   Evaluation will be based on the scope and depth of the student's awareness as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number Hum 2511
New

Major Domain of Objective
(Check only one)

_____ Affective
__X__ Cognitive
_____ Psychomotor

STATEMENT OF OBJECTIVE: #9

1. Specific Performance:

The student will demonstrate a comprehension of the function of the artist by discussing the role of the artist in society (including minority arts).

2. Conditions of Evaluation of Performance

After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment.

3. Minimum Level of Performance

Evaluation will be based on scope and depth of comprehension in accordance with the preface.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

_____	Affective
X	Cognitive
_____	Psychomotor

STATEMENT OF OBJECTIVE: #10

1. Specific Performance:

The student will demonstrate a comprehension of the way an artist functions by discussing the artist in terms of concerns, constraints, materials, methods, attitudes, etc.

2. Conditions of Evaluation of Performance:

After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment.

3. Minimum Level of Performance:

Evaluation will be based on scope and depth of comprehension in accordance with the preface.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

____	Affective
X	Cognitive
____	Psychomotor

STATEMENT OF OBJECTIVE: #11

1. Specific Performance:

The student will demonstrate awareness of the way an artist functions and the function of an artist by voluntarily exploring the attitude and concerns of the artist.

2. Conditions of Evaluation of Performance:

After having participated in classroom discussions, heard lectures--including those given by visiting artists--viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment in which to demonstrate his awareness.

3. Minimum Level of Performance:

Evaluation will be based on the scope and depth of the student's awareness as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

_____	Affective
X	Cognitive
_____	Psychomotor

STATMEENT OF OBJECTIVE: #12

1. Specific Performance:

The student will demonstrate a comprehension of his or her personal reaction to art by discussing his or her relationship to individual art objects, art movements and the point of view of individual artists.

2. Conditions of Evaluation of Performance:

After having participated in classroom discussions, attended lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher and given a specific assignment.

3. Minimum Level of Performance:

Evaluation will be based on scope and depth of comprehension so that the student achieves a level in accordance with the preface.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objective
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #13

1. Specific Performance:

The student will demonstrate willingness to continually explore and to analyze his or her relationship to individual art objects, art movements and the points of view of individual artists by discussing his or her reaction to art (including the art of minority artists).

2. Condition of Evaluation of Performance:

After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher, and given a specific assignment.

3. Minimum Level of Performance:

Evaluation will be based on the student's willingness as judged by the instructor.

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS
Form for Measurable Course Objectives

PART I

Course Number HUM 2511
New

Major Domain of Objectives
(Check only one)

X	Affective
	Cognitive
	Psychomotor

STATEMENT OF OBJECTIVE: #14

1. Specific Performance:

The student will demonstrate a keener appreciation of his or her environment by considering and commenting on what relationship art has to the student and his or her environment.

2. Conditions of Evaluation of Performance:

After having participated in classroom discussions, heard lectures, viewed specific films and slides, studied specific art works in the gallery, or studied in accordance with various modes of instruction selected by the teacher, and given a specific assignment in which to demonstrate this objective.

3. Minimum Level of Performance:

Evaluation will be based on the scope and depth of the student's appreciation as judged by the instructor.

APPENDIX B

OBJECTIVES ASSESSMENT FOR
HUMANITIES 2511 ART

OBJECTIVES ASSESSMENT FOR HUMANITIES 2511 ART

Name _____ Student Number _____(1-7)

Instructor _____ Sequence Number ____(8-11)

The following items are related to the objectives of the Humanities 2511 Art courses. This assessment instrument will be used to determine where you are in relation to each of the objectives in this course. Your performance on this instrument will not affect your grade. The results will be used to assist your instructor in designing the material to be covered in the course. In order to do this, you are requested to respond honestly to each item that follows.

Instructions: Answer all items directly on the assessment instrument. The first number of each item refers to the course objective number, the second number beside each item refers to the item number. Items 5-2; 6-1, 6-2; 7-1, 7-2, 7-3, 7-4, 7-5, 7-6, 7-7, 7-8, 7-9, 7-10; 8-2, 8-3; 10-2, 10-3, 10-4; 12-1; require the use of slides. These items that require slides will be presented at the beginning of the assessment. After the slides are shown you may complete the remainder of the assessment at your own pace. When you are finished return the assessment instrument to your instructor.

Disregard the numbers in parentheses.

1-1. What do you feel the goals of art should be? Rank order the following with the number of the most important item, in blank one.

(12)	A.	____	1. To express an artist's concerns
(13)	B.	____	2. To educate
(14)	C.	____	3. To make money
(15)	D.	____	4. To decorate
(16)	E.	____	5. To communicate

1-2. What kind of visual imagery has had appeal to you? (Check only one)

(17)	1.	____	Figurative
	2.	____	Non-objective
	3.	____	Abstract
	4.	____	All of the above
	5.	____	Uncertain

1-3. Select and check the answer that is closest to your thinking in each of the pairs below:

(18) 1. ____ I am interested in art
2. ____ I am not interested in art

(19) 1. ____ I like modern art
2. ____ I don't like modern art

(20) 1. ____ I do think art is important
2. ____ I don't think art is important

(21) 1. ____ I have time for art
2. ____ I don't have time for art

(22) 1. ____ I have been involved in art
2. ____ I have not been involved in art

2-1. Have you ever seen a work of art that changed your attitude or opinion? (Check one)

(23) 1. ____ Yes
2. ____ No
3. ____ Uncertain

2-2. Do you think that one form of art is better than another? (Check one)

(24) 1. ____ Yes
2. ____ No
3. ____ Uncertain

2-3. Do you think an artist should use only story-telling subject matter? (Check one)

(25) 1. ____ Yes
2. ____ No
3. ____ Uncertain

3-1. Do you ever challenge your own opinion and analyze it, in regard to art? (Check one)

(26) 1. ____ Frequently
2. ____ Sometimes
3. ____ Rarely

3-2. How often have you challenged a review of a film or art work? (Check one)

(27) 1. ____ Frequently
2. ____ Sometimes
3. ____ Never

3-3. When instructors and/or fellow classmates express opinions about art with which I disagree I usually: (Check one or more)

(28) 1. ____ Challenge their opinions
(29) 2. ____ Question my own opinion
(30) 3. ____ Investigate the ideas further through reading and/or discussions
(31) 4. ____ Just keep quiet
(32) 5. ____ All of the above
(33) 6. ____ None of the above

3-4. Have any of the following recently challenged you to think about your opinions of what art should be? (Check one or more)

(34) 1. ____ A fellow student
(35) 2. ____ A lecture
(36) 3. ____ TV or films
(37) 4. ____ None of the above

4-1. How do you feel when someone's opinion about a specific art work is in direct opposition to your own? (Check one)

(38) 1. ____ Unaffected
2. ____ Angry
3. ____ Intimidated
4. ____ I respond and express my view
5. ____ I feel it's not worth the effort

4-2. Have your ideas about art been broadened or relaxed by viewing works of art you might have rejected before. (Check one)

(39) 1. ____ Yes
2. ____ No
3. ____ Uncertain

4-3. My ideas about art correspond most closely to one of the following statements: (Check one)

(40) 1. ____ As I see more works of art and think about them, I am developing a broader viewpoint.
2. ____ Even though I have had little or no experience with art, I am still aware that art can express varied visual, personal and social notions.
3. ____ The more aware I become of contemporary art, the more I dislike it.

4. ____ Art is the old masters; most of the rest is ugly or impossible to understand.

5. ____ The old masters are boring; only modern art is relevant to the world today.

5-1. Can a person who is not an artist influence the trends and fads of the art world? (Check one)

(41) 1. ____ Yes
2. ____ No
3. ____ Uncertain

5-2. Societal factors have often influenced artists' works. As you view the slides, select the societal factor that is expressed in each work. Place slide number in the blank.

(42)	A.	____	The machine	1. Leger
(43)	B.	____	Depression	2. Rivera
(44)	C.	____	Greed	3. Levine
(45)	D.	____	War	4. Braque (cubism)
(46)	E.	____	Rationalism	5. Picasso (war)

5-3. I currently think: (Check one or more)

(47) 1. ____ Art is usually independent of society existing as the personal expression of an artist.

(48) 2. ____ In the past, religion and rulers had a strong influence on art, but today, art and artist are outside society's influence.

(49) 3. ____ The artist is usually influenced by the politics, philosophy, fads, etc. of the culture in which he works.

(50) 4. ____ The artist is usually influenced by society as well as being influenced by his own personal expression.

(51) 5. ____ None of the above

6-1. Show a slide of Oldenburg's "Ice Bag." What is this work about? (Check one)

(52) 1. ____ Pop art
2. ____ Headaches
3. ____ Sexual metaphor
4. ____ An ice bag
5. ____ All of the above
6. ____ None of the above

6-2. Show a slide of a Rauscheberg. Which of the following influenced the look of this work? (Check one)

(53)
1. ____ Politics
2. ____ Spiritual forces
3. ____ Ecology
4. ____ Philosophy
5. ____ All of the above
6. ____ None of the above

6-3. Match the influence in List A with the artist or art movement in List B with which it is most related. Place the correct number in List B next to the correct influence in List A.

List A Influences			List B Artist of Art Movements
(54)	A. ____	Personal history	1. Dada
(55)	B. ____	Graft	2. Abstract expressionism
(56)	C. ____	The machine	3. Levine
(57)	D. ____	Existentialism	4. Kienholz
(58)	E. ____	Social comment	5. Rembrandt
			6. Christo
			7. Leger
			8. Matisse

7-1. You decide whether the slide on the left (L) or the slide on the right (R) on each pair of slides shown, most clearly illustrates the effect of a particular influence. Place "1" (left) or "2" (right) in the blank next to the influence to indicate your response.

	Influences		Slide Pairs
	(59) ____	Optical impressions of light and color	1. Monet (L) 2. Inges (R)
7-2.	(60) ____	Exploration of the subconscious	1. Magritte (L) 2. Picasso (R)
7-3.	(61) ____	The media, TV, newspapers, etc.	1. Judd (L) 2. Warhol (R)
7-4.	(62) ____	Extemporaneous response	1. Stella (L) 2. De Kooning (R)
7-5.	(63) ____	Visual discoveries of cubism	1. Braque (L) 2. Gauguin (R)

		Influences (continued)		Slide Pairs (continued)
7-6.	(64)	____	Ancestor worship	1. African Sculpture (L) 2. Japanese Print (R)
7-7.	(65)	____	Christianity	1. Cathedral (L) 2. Pantheon (R)
7-8.	(66)	____	Islamic	1. Stained Glass Window (L) 2. Hagia Sophia (R)
7-9.	(67)	____	Harmony of body and spirit	1. Greek Figure (L) 2. Delacroix (R)
7-10.	(68)	____	Dada	1. Siqueiros (L) 2. Fur Tea Cup (R)

8-1. Match the medium with its primary tradition characteristic. Place the characteristic number next to the correct medium.

	Medium			Characteristic
(69)	A.	____	Paint	1. Volume
(70)	B.	____	Clay	2. Surface
(71)	C.	____	Pencil	3. Tone
(72)	D.	____	Stone	4. Print
(73)	E.	____	Etching	5. Line
				6. Plane
				7. Plastic

8-2. You decide whether the slide on the left (L) or the slide on the right (R) of each slide pair shown, most clearly illustrates the medium or technique given. Place "1" (left) or "2" (right) in the blank next to the medium or technique.

	Medium or Technique			Slide Pairs
(74)	A.	____	Oil painting	1. Schwitters (L) 2. Monet (R)
(75)	B.	____	Watercolor painting	1. Marin (L) 2. De Kooning (R)
(76)	C.	____	Clay sculpture	1. Arneson (L) 2. Moore (R)

Medium or Technique (Continued)				Slide Pairs (Continued)
(77)	D.	____	Collage	1. Motherwell (L) 2. Picasso (R)
(78)	E.	____	Earthworks	1. Breuer (L) 2. Smithson (R)

8-3. From the slide pairs choose the work of art that reflects the influence of twentieth century technology. Place "1" (left) or "2" (right) in the blank to indicate your response.

(12)	A.	____	1. Manet (L) 2. Ice Bag (R)
(13)	B.	____	1. Valley Curtin (L) 2. Cathedral (R)
(14)	C.	____	1. Rodin (L) 2. Trova (R)
(15)	D.	____	1. Munch (L) 2. Tinguely (R)

9-1. Should an artist: (Check one)

(16)	1.	____	Create and deal with his own private concerns
	2.	____	Create for the art market
	3.	____	Do what he thinks others will like
	4.	____	All of the above
	5.	____	None of the above

9-2. Which of the following do you feel is a valid role for the artist in society? (Check one)

(17)	1.	____	Challenge traditional aesthetics
	2.	____	Beautify our surroundings
	3.	____	Reveal hidden ugliness
	4.	____	Create for purely personal reasons
	5.	____	All of the above

9-3. How do you benefit from the work of artists? (Check one)

(18)	1.	____	An investment
	2.	____	Receive challenging ideas
	3.	____	Usable objects
	4.	____	Pleasure
	5.	____	All of the above
	6.	____	None of the above

10-1. Which of the following do you perceive as factors affecting an artist's creations? (Check one or more)

(19) 1. ____ Available time, money, and materials
(20) 2. ____ The art of the past
(21) 3. ____ The art of the present
(22) 4. ____ Technical ability
(23) 5. ____ Present day society

10-2. Show a slide of the Spiral Jetty. What is it in this work that indicates that the work approaches art? (Check one)

(24) 1. ____ Subject matter
2. ____ Relation to other forms
3. ____ Symbol of the past
4. ____ All of the above
5. ____ None of the above

10-3. Show a slide of a Henry Moore Abstract Reclining Nude. This work is: (Check one)

(25) 1. ____ Impersonal
2. ____ Totally non-objective
3. ____ Unrelated to form in nature
4. ____ All of the above
5. ____ None of the above

10-4. This slide best illustrates: (Check one)

(26) 1. ____ Sculptural form
2. ____ Technological influences
3. ____ Minimalist techniques
4. ____ All of the above
5. ____ None of the above

11-1. Have you ever wondered why an artist does what he does?

(27) 1. ____ Yes
2. ____ No

11-2. Have you ever had a serious conversation with an artist?

(28) 1. ____ Yes
2. ____ No

11-3. Have you ever wondered why contemporary art has the look it has?

(29) 1. ____ Yes
2. ____ No

11-4. Have you ever thought about why artists today create the way they create?

(30) 1. ____ Yes
2. ____ No

12-1. Show a slide of "Starry Night." Fill in the blanks with your responses in relation to this work.

				Pairs of Answers
(31)	1.	____	This work is by	1. Van Gogh 2. Van Eyck
(32)	2.	____	The technique is	1. Painting 2. Drawing
(33)	3.	____	This work was created about (year)	1. 1800 2. 1880
(34)	4.	____	The style of this work is	1. Cubism 2. Expressionism
(35)	5.	____	The materials used were	1. Oil Paint 2. Water Color

12-2. Do you own any art objects?

(36) 1. ____ Yes
2. ____ No

12-3. Do you like contemporary furniture?

(37) 1. ____ Yes
2. ____ No
3. ____ Uncertain

12-4. Have you ever said, "I don't know much about art but I know what I like?"

(38) 1. ____ Yes
2. ____ No

13-1. If you see a work of art that you do not like, how do you react? (Check one or more)

(39) 1. ____ I go back for a second or third look
(40) 2. ____ I ignore it
(41) 3. ____ I try to understand it
(42) 4. ____ I do not take another look
(43) 5. ____ I feel insecure

13-2. What is your opinion about public money being spent on art in the United States? (Check one or more)

(44) 1. ____ We should not spend public money on art
(45) 2. ____ Too little is spent on art
(46) 3. ____ We should spend more on art
(47) 4. ____ The right amount of money is being spent
(48) 5. ____ Too much is spent on art
(49) 6. ____ I have nothing to base my opinion on

13-3. Do you explore art through reading, museum visits, films, etc.? (Check one)

(40) 1. ____ Frequently
2. ____ Sometimes
3. ____ Never

13-4. If you could have a Jackson Pollock or a Rembrandt, which would you prefer?

(51) 1. ____ Rembrandt
2. ____ Jackson Pollock
3. ____ Uncertain

14-1. Art affects my life: (Check one)

(52) 1. ____ To a great degree
2. ____ To some degree
3. ____ Very little
4. ____ Not at all

14-2. I feel that art has a relationship to my environment: (Check one)

(53) 1. ____ To a great degree
2. ____ To some degree
3. ____ Very little
4. ____ Not at all

14-3. Why do most houses in Miami look the same? (Check one)

(54) 1. ____ Because of zoning codes
2. ____ Production methods
3. ____ Production cost
4. ____ Unimaginative builders
5. ____ All of the above

14-4. Why is this a required course? (Check one)

(55)
1. ____ So I can be an "educated" person
2. ____ So I can understand art in history
3. ____ To help make art a part of my daily life
4. ____ To expand my experience in art
5. ____ All of the above
6. ____ None of the above

SLIDES FOR PREMEASURE AND POSTMEASURE HUM 201

Tray #		Left Tray Facing Projector	Right Tray Facing Cabinet
1	5-2	1. Leger	
2		2. Rivera	
3		3. Bearden	
4		4. Broque	
5		5. Picasso	
6			
7	6-1	Oldenburg's Ice Bag	
8			
9	6-2	Kienholtz	
10			
11	7-1	Inges	Monet
12			
13	7-2	Picasso	Dali
14			
15	7-3	Lichtenstein	Judd
16			
17	7-4	De Kooning	Stella
18			
19	7-5	Cauguin	Broque
20			
21	7-6	Japanese Print	African
22			
23	7-7	Pantheon	Cathedral
24			
25	7-8	Hagia Sophia	Stained Glass
26			
27	7-9	Delacroix	Greek Figure
28			
29	7-10	Oppenheim	Mondrian
30			
31	8-2	A. Monet	Schwitters
32		B. De Kooning	Marin
33		C. Moore	Arneson
34		D. Pappas	Motherwell
35		E. Smithson	Brewer
36			
37	8-3	A. Ice Bag	Monet
38		B. Cathedral	Valley Curtain
39		C. Trova	Rodin
40		D. Tinguely	Munch
41			
42	10-2	Spiral Jetty	
43			
44	10-3	Henry Moore	
45			
46	10-4	Donald Judd	
47			
48	12-1	Albers	

SCORING OBJECTIVES ASSESSMENT FOR
HUMANITIES 2511 ART

Obj. No.	Item No.	Correct Response	Scoring Procedure	Total Score for Objective
1	1	1 2 3	Each counts one point, must appear as first three responses in any order	
1	2	1 2 3 4	Any of these responses counts one point	
1	1	1 1 1 1 1	Each counts one point	
2	1	1 3	Either counts one point	9
2	2	1	Counts one point	
2	3	2 3	Either counts one point	3
3	1	1 2	One point for either response	
3	2	1 2	One point for either response	
3	3	1 2 3	Each counts one point	
3	4	1 2 3	Each counts one point	8
4	1	4	One point	
4	2	1	One point	
4	3	1 2	Either counts one point	3

Obj. No.	Item No	Correct Response	Scoring Procedure	Total Score for Objective
5	1	1	One point	
5	2	A 1 B 2 C 3 D 5 F 4	Each counts one point	
5	3	1 3 4	Each counts one point	9
6	1	4	One point	
6	2	5	One point	
6	3	A 3 B 1 C 4 D 5 E 2	Each counts one point	7
7	1	1	Each counts one point	
7	2	1		
7	3	2		
7	4	2		
7	5	1		
7	6	1		
7	7	1		
7	8	2		
7	9	1		
7	10	2		10
8	1	A 2 B 7 C 5 D 1 E 6		
8	2	1 2 2 1 3 1 4 2 5 2	One point each	
8	3	1 2 2 1 3 2 4 2	One point each	14

Obj. No.	Item No	Correct Response	Scoring Procedure	Total Score for Objective
9	3	1	One point	
9	2	5	One point	
9	3	5	One point	
10	1	1 2 3 4 5	Each counts one point	3
10	2	4	One point	
10	3	5	One point	
10	4	4	One point	
11	1	1	One point	8
11	2	1	One point	
11	3	1	One point	
11	4	1	One point	
12	1	1 1 2 1 3 2 4 1 5 1	Each counts one point	4
12	2	1 2	One point for either response	
12	3	1	One point	
12	4	2	One point	8
13	1	1 3	One point each	
13	2	2 3 6	One point for either response	
13	3	1 2	One point for either response	

Obj. No.	Item No.	Correct Response	Scoring Procedure	Total Score for Objective
13	4	1	One point for either response	5
14	1	1 2	One point for either response	
14	2	1 2	One point for either response	
14	3	5	One point	
14	4	5	One point	4
				95

APPENDIX C

OBJECTIVES-REFERENCED PREMEASURE
POSTMEASURE WINTER 1977,
WINTER 1978

MATCHED SAMPLE SCORES PREMEASURE
POSTMEASURE WINTER 1976

WEIGHTED AVERAGE, TOTAL MEAN SCORES
PREMEASURE FALL 1978

TABLE 1

RANK ORDERING OF SEQUENCES USING OVERALL TOTAL MEAN SCORES
FOR OBJECTIVES-REFERENCED PREMEASURE-POSTMEASURE
HUMANITIES 2511 ART
WINTER TERM 1976

(1)	(2)	(3)	(4)	(5)	(6)	(7)
Rank Order	Sequences	Instructors	Overall Total Difference Mean Each Sequence	Overall Total Mean Pretest Each Sequence	Overall Total Mean Posttest Each Sequence	Number of Students in Each Class or Sequence
1	a	A	-10.7083	52.1250	62.8333	24
2	b	B	- 8.7368	51.3684	60.1053	19
3	c	C	- 8.6842	48.1579	56.8421	19
4	d	D	- 8.6667	47.5667	56.2333	30
5	e	D	- 6.9200	52.0800	59.0000	25
6	f	E	- 5.5946	48.0000	53.5946	37
7	g	F	- 5.0435	48.7391	53.7826	23
8	h	F	- 4.1852	51.7037	55.8889	27
9	i	G	- 3.8571	53.4386	57.2857	21
10	j	H	- 3.1481	48.8890	52.0370	27
11	k	E	- 2.5556	50.1852	52.7407	27

TABLE 2

RANK ORDERING OF SEQUENCES USING OVERALL TOTAL MEAN SCORES
FOR OBJECTIVES-REFERENCED PREMEASURE - POSTMEASURE
HUMANITIES 2511 ART
WINTER TERM 1977

Rank Order	Sequences	Instructors	Overall Total Difference Mean Each Sequence	Overall Total Mean Pretest Each Sequence	Overall Total Mean Posttest Each Sequence	Number of Students in Each Class or Sequence
1	2622	M	-11.7000	51.5500	63.2500	20
2	2682	J	- 9.5417	53.0417	62.5833	24
3	2578	M	- 9.0000	53.1071	62.1071	28
4	2670	F	- 8.9524	48.6667	57.6190	21
5	2626	N	- 6.7368	51.7368	58.4737	19
6	2646	J	- 5.0833	51.1250	56.2083	24
7	2662	J	- 5.2222	51.4444	56.6667	18
8	9112	E	- 3.3750	55.7500	59.1250	16
9	2610	K	- 3.1786	52.8214	56.0000	28
10	2582	N	- 2.4615	49.2308	51.6923	13
11	2598	N	- 1.7778	50.3333	48.5555	27

TABLE 3

MATCHED SAMPLE--SCORES, OVERALL TOTAL DIFFERENCE MEAN FOR OBJECTIVES-REFERENCED PREMEASURE POSTMEASURE HUMANITIES 2511 ART WINTER 1976

EXPERIMENTAL GROUP		CONTROL GROUP	
Instructor	Overall Total Difference Mean All Objectives	Instructor	Overall Total Difference Mean All Objectives
1	10.71	5	10.35
2	7.79	6	8.73
3	5.65	9	3.85
4	3.17	7	3.84
Total	26.83		26.78

TABLE 4

WEIGHTED AVERAGE, TOTAL MEAN SCORES--OBJECTIVES-REFERENCED
PREMEASURE, CONTROL GROUP, EXPERIMENTAL GROUP,
HUMANITIES 2511 ART--WINTER TERM 1978

EXPERIMENTAL GROUP			CONTROL GROUP		
Number Students Each Sequence	Instructor	Total Score Each Sequence	Number Students Each Sequence	Instructor	Total Score Each Sequence
26	1	2031	35	5	2137
32	1	2184	32	6	2435
34	2	1908	42	7	2387
37	2	2120	28	7	2083
35	2	2119	32	7	2056
38	2	1909	25	8	2065
30	3	2221	26	8	1713
35	4	2059	29	8	1398
22	4	1726			
Total:					
367		18,336	316		16,274
Total Mean		49.96			51.50

APPENDIX D

HUMANITIES 2511 OBJECTIVES DEFINED AND STRATEGIES

HUMANITIES 2511 OBJECTIVES DEFINED

The first objective is designed to discover student attitudes, interests, problems and goals; in other words, to the discovery of the realities under which a given class is operating so that discussion can center around concerns relevant to the class. We do this because

> . . . we need to find out a good deal more about what to teach to whom, and how. Many factors that exercise a determinative influence on this are often ignored. We use the convenient measure of age and leave out the degree of a student's intellectual and physical development, his social, cultural, economic, regional circumstances, and tne changing interests, causes, and problems of each generation of students. (Academic generations change annually!) Yet knowledge of such things as these is absolutely essential if we are to succeed in educating our students (Berleant, 1971:147).

The following areas of concern might be uncovered and/or explored:

The student's attitude toward learning
toward HUM 2511
toward teachers
toward art
toward grades
toward tests
toward work
toward play

The student's expectations of the course

The student's major field

major goals

major problems in the way of achieving his goals

The second objective deals with determining the students' relationship to art: what they understand the term art, to mean; the function of art in their lives; their experience or knowledge, if any, of art works, artists, galleries, museums; what they perceive as the influence of art on their environment; the relevance of the study of art in today's world; their ideas on the relevance of the study of anything that is not immediately useful for survival or in their training for a specific job.

> . . . we want to elicit from students the meanings that they have already stored up so that they may subject those meanings to a testing and verifying, reordering and reclassifying, modifying and extending process. In this process, the student is not a passive "recipient"; he becomes an active producer of knowledge (Postman and Weingartner, 1969:62).

The intent of the third objective is to encourage independence in learning rather than dependence on "spoon feeding"; encourage participation in the learning process; restore the student's faith and joy in his powers of perception, intuition and reason.

> Knowledge is produced in response to questions. . . . Once you have learned how to ask questions--relevant and appropriate and substantial questions--you have learned how to learn and no one can keep you from learning whatever you want or need to know (Postman and Weingartner, 1969:23).

Objective 4 is addressed to sensitizing the student to greater awareness of his visual surroundings and to greater tolerance and attention to the concerns and ideas of others. Strategies are developed which are aimed at defining obstacles which exist between individuals and the art experience.

The main barriers are:

1. Lack of experience in looking at art objects
2. Stereotype notions of art
3. Making invalid or unuseful judgments about art based on considerations external to art
4. "The atrophy of sensibility (lack of experience in seeing, handling, touching, and hearing) . . . all the refinements of sensation that developed historically in the conquest of nature and the manipulation of material substances" (Sontag, 1961:21).

A face-to-face encounter with art objects is de rigueur for the achievement of Objective 4. In distinction to a reproduction of an art work, an original art work, by its very nature, tends to eliminate a major barrier between the art work and the viewer.

> A work of art encountered as a work of art is an experience, not a statement or an answer to a question. Art is not only about something; it is something. A work of art is a thing in the world, not just a text or commentary on the world. . . . Of course, works of art (with the important exception of music) refer to the real world--to our knowledge, to our experience, to our values. They present information and evaluations.

> But their distinctive feature is that they give rise not to conceptual knowledge (which is the distinctive feature of discursive or scientific knowledge--e.g., philosophy, sociology, psychology, history) but to something like an excitation, a phenomenon of commitment, judgment in a state of thralldom or captivation. . . . Hence, too, the peculiar dependence of a work of art, however expressive, upon the cooperation of the person having the experience, for one may see what is "said" but remain unmoved, either through dullness or distraction (Read, 1969:25).

One of our main strategies for learning is to assign one-third of the student's scheduled classroom time to the independent study of art works in our teaching gallery. By spending time with art works, the student begins to experience them all ways--through intellect, emotion, senses, and imagination.

Objectives 5, 6, 7, and 8 are focused primarily on directing the student's awareness toward influences that affect specifically the "look" of an art work. Objective 5 deals with the relationship of art works to the times in which they are produced, while Objective 6 deals with the variety and affect of media on art works. From the frequently changing exhibitions of art objects of all kinds in our teaching gallery, students have access to a fine source for observing these influences. The preponderance of work he is exposed to is contemporary art. We feel, however, if the student can become aware of the above aspects even in one work, he can apply his awareness of these aspects to the work of older masterpieces.

Objective 9-11 promotes the student's encounter with the artist. In our technological environment, crammed with conveniences of all kinds, objects take on a cap of invisibility and no thought is taken of their origins. We wish to make the student aware that art objects do not fall from the heavens fuily made, but are created by human beings.

> Every work of art is the work of an artist and we orphan it by overlooking this fact. . . . The art object must be seen as the product of an activity, as an object fashioned through the skillful manipulation of perceptual materials, guided by choice, impulse, happy accident, and originating awareness (Berleant, 1971:141).

In other words, we want to impress students with the artist's role in making the art work. We want the student to begin to get an idea of the artist's viewpoint, what is special about it, how an artist functions, what problems he poses for himself and what goes into his decision making.

Objective 12 functions to involve the student in experiencing and thinking about numerous art objects that reflect diverse points of view, imagery and application of media with a view to forming opinions about them. We take the view that

> People need to be able to think about art, beyond the patron's option of taking it or leaving it, because art--high, low, pure and applied, commercial and vernacular--shapes our environments and our life-styles whether we "appreciate" it or not. And our ability to articulate a life-style or to maintain or alter our environments depends on our ability to

> perceive them in the first place, and to recognize the meaning implicit in their forms (Goldin, 1973:47).

Objectives 13 and 14 are mainly addressed to encouraging the student to maintain his interest in the concerns of art and to engage in art related activities both during and after the course is over. We want him to find pleasure in making art, or in attending art exhibits and events, or in being effective in preserving esthetic values in his environment.

> Artistic judgments are not made in the moral vacuum of esthetics, but in the real world where art is all mixed up with people, power and responsibility. In its pervasive, public role, esthetics is not an elite operation, and everyone is involved (Goldin, 1973:47).

MIAMI-DADE JUNIOR COLLEGE - SOUTH CAMPUS

Form for Measurable Course Objectives and Strategies

PART II

Course Number HUM 2511

These strategies are for: (check only one)

____	an objective
X	a set of objectives

Major Domain:

X	affective
____	cognitive
____	psychomotor

The following strategies are designed to discover the student's point of view:

VEHICLE FOR COMMUNICATION

Strategy 1

The instructor assigns a log in which the student writes a daily entry during the seven weeks of the course. The log functions for the student to communicate his concerns, his experience of the course and his thinking process. The log functions for the instructor as source material for posing questions, problems and/or assignments for his students, and as an indicator of the student's changing perceptions, changing attitudes, learning patterns, and as a check on whether the points the instructor makes are getting across. The last week's entries could be addressed to the student's re-evaluation of his relationship to art and the influence of art on his environment.

Strategy 2

The instructor assigns a letter or paper to be written weekly. It would have the same function as the above log, except the student would be concentrating on the subject once a week instead of daily.

Strategy 3

The instructor acquires information from students during classroom discussions.

Strategy 4

The instructor asks the student to make an art work.

PROBLEMS

Strategy 1

The instructor communicates his concerns, his expectations of the course and expectations of the student. He requests the same information from the student. The instructor asks specific questions and asks for questions and observations from the student. Problems of mutual interest that surface in the logs, papers, or in classroom discussions are then debated.

Strategy 2

The instructor assigns general topics: for example, the instructor might choose a topic each week around which to center written and oral discussions, i.e., (1) Learning, (2) Art, (3) Role of the Institution, (4) "Reality" in Art, (5) Consciousness and Subconsciousness in Relation to the Creative Process, (6) Role of the Observer, (7) Evaluation.

Strategy 3

The instructor brings in for discussion a quotation of an artist, philosopher, or psychologist (or, perhaps, a news headline, or an advertisement).

The following strategies deal with helping the student learn how to look at art:

Strategy 4

The instructor asks the student to make an independent, objective, and complete study of an art work in the gallery and write down all that he sees on paper. The paper is addressed to a blind person, or one who has never seen the art work. The student is advised to make the description complete enough to ensure total visualization of the art work by the reader.

Strategy 5

The instructor brings an art work to class, blindfolds a student and asks the rest of the class to describe the work so that the student can draw it on the board. (Gross errors of perception are apparent immediately.)

The following strategies deal with some typical stereotype notions students have concerning contemporary abstract art, which are (1) the notion about art which rules out anything in art which does not contain recognizable subject matter or is realistic in style; (2) the notion that unless it took a lot to make it, it is not art; (3) the notion that anyone can do abstract art.

Strategy 6

Evolve a class discussion around the question, "Who decides what art is?"

Strategy 7

Juxtapose Renaissance art with Neo-Abstract art, using films and slides, and discuss in class which is more relevant today.

Strategy 8

Instructor compares and contrasts the works of two artists, such as Pollock's (abstract) and Rembrandt's (Baroque), using films and slides, and points out some hidden relationships which may not have been perceived by the student.

Strategy 9

The instructor asks the student to do an abstract design which involves a color problem using squares and/or circles. The design should demonstrate the effect of hot and cold through color and/or soft and hard or emerging and receding elements through manipulation of shapes, etc.

Classroom discussions seem to be the best strategy for matters brought up in the log or in the classroom which deal with the relationship of art to other things.

Strategy 10

Evolve a class discussion around the relationship between:

Art and Nature
Art and Decoration
Art and Monetary Value
Art and Opinion
Art and "Good Taste"
Art and Literature
Art and Philosophy
Art and Craft
Art and Advertising
Art and Social Comment
Art and Museums
Art and the five senses (sight, hearing, touch, smell, taste)
Art and Intuition
Art and Emotions
Art and Beauty
Art and Fantasy
Art and Music
Art and Dance
Art and Drama

The following strategies deal with awakening the student's sensibilities:

> The first job is to forget about art and art forms and to bring the individual back to himself, back to his own eyes, his own sensibilities, his own insights, his own environment (Wolff, 1971:17).

Strategy 11

Ask the student, "What is Art to you?" Have him enter his responses in his log. The student usually starts to investigate his environment with an artistic attitude.

Strategy 12

Ask the student to describe something from memory, then describe it again after refreshing his memory.

Strategy 13

With his eyes blindfolded, have student draw a natural object, such as a pine cone, while holding it in his hand.

Strategy 14

Show films, such as, Orange and Dream of Wild Horses. Discuss esthetic effect.

The following strategies deal with helping the student develop a tolerance and, perhaps, an appreciation for art objects that reflect diverse points of view, imagery and application of media by helping him become aware of the aspects which cause an art work to look the way it does. Source material for discussions include art works in the teaching gallery, visiting artist's statements, art films, films on artists, slides of art objects, art books and periodicals, other galleries in Miami, current movies, TV shows, commercials, billboards, advertisements, comic books, etc.

General Influences on Art

Strategy 15

The instructor chooses an art work or works from the teaching gallery and points out evidence of one or more of the following aspects which influence the appearance or subject matter of the work(s):

The times - society, politics, religion, economics, technology (including tools, materials and process)

other influence - geographic, ethnic, historic, cultural; contemporary philosophy, music, drama, literature; psychological and scientific thought; the artist (his experience and viewpoint); and the function of the art work

Strategy 16

The instructor poses the question, "Why does a painting by Rembrandt (17th century) look so different from a painting by Pollock (20th century)?" The instructor shows films and slides on both artists.

a. The student's oral or written discussions might center around one or more of the following:

   i. influence of society
   ii. influence of the philosophy of the times
   iii. influence of the technology, tools, materials available
   iv. influence of the function the work serves
   v. influence of the artist's life and his viewpoint
   vi. influence of other artists' styles on the styles of the works

b. The instructor might assign a paper requesting a discussion of any outside influence the student discovers in the art works by virtue of comparing and contrasting the two.

c. The instructor shows slides which illustrate the slow transition from realistic art works to abstract art works.

Influences of Techniques, Tools, and Materials

Strategy 17

The instructor introduces the materials and tools and demonstrates the process involved in making various kinds of sculpture, paintings or prints (lithographs, etchings, wood cuts, serigraphs) depending on what art forms are currently being shown in the teaching gallery.

Strategy 18

The instructor shows films on various processes.

Strategy 19

The instructor points out instances of the use of

particular processes in art works currently being shown in the teaching gallery.

Strategy 20

The instructor poses the question, "Is a print an original or a copy?"

a. Discussion may center around the availability to the public of one-of-a-kind art as opposed to multiple originals.

b. Discussion may center around the influence of process on the "look" of an art work.

Influence of the Artist

Strategy 21

The instructor poses the question, "Is an artist different from other people? How? Why? or Why not?"

a. Discussion may center around the work and statements of a visiting artist.

b. Discussion may evolve from showing a film on an artist and involve the artist's work, his working method, and/or his viewpoint.

c. Discussion may focus on the instructor as artist. The instructor might talk about his work, his working method and his viewpoint.

d. The instructor may ask the student to make an art work so that he can have first hand experience making the kinds of decisions and suffering the kinds of frustrations the artist does. The experience usually strengthens the student's appreciation of art.

Influence of Change and Mass Media

Strategy 22

The instructor poses the question, "How have electronics, mass media and new technology (TV, stereos, movies, tape recorders, the space age, computers, paperbacks, synthetics, new math, new science) affected art?"

Strategy 23

The instructor shows the film, Art of the Sixties

Strategy 24

Class discusses the cooperation of art and technology in making art works.

Strategy 25

The instructor shows slides of Andrew Wyeth's paintings and evolves classroom discussion around the relation of Wyeth's art to the space age.

Strategy 26

The instructor suggests selected readings on "conceptual art."

Strategy 27

The instructor asks a student to plan an art work that he thinks might be viable in the year 2001.

APPENDIX E

MEMORANDUM-VICE PRESIDENT
MIAMI-DADE COMMUNITY
COLLEGE SOUTH CAMPUS

AG-49 August 10, 1978

M E M O R A N D U M

TO: Margaret Pelton

FROM: Ambrose Garner

SUBJECT: Proposed Research on the Performance Gain of Humanities Students

First, I would like to render my most profound apologies for having delayed my response to your research proposal for far too long. A few thousnad events intervened in the process.

I have reviewed your proposal carefully and find it to be designed properly and to have great potential for making a significant contribution to the instructional program on the Campus. As you know, I feel that the tools contained in the objectives project are potentially of great benefit and power to those who are interested in improving either the curriculum or the instruction. As you also know, I hold out much greater hope for improvement through experiments in instruction than I do for experiments in changing the curriculum. This point of view is buttressed by the research which is contained in the Encyclopedia of Educational Research. Needless to say, I am very pleased to see a member of our staff attempting to improve the educational program of a campus through experimentation with modes of instruction.

I do not have any suggestions for improving the design of your research which would make a contribution to strengthening it. I realize that the statement is unusual for me to make, and I plead with you not to expire from shock. Congratulations.

jb.

APPENDIX F

MATCHED SAMPLE SCORES PREMEASURE
POSTMEASURE WINTER 1976

WEIGHTED AVERAGE, TOTAL MEAN SCORES
PREMEASURE FALL 1978

TABLE 10

MATCHED SAMPLE--SCORES, OVERALL TOTAL DIFFERENCE MEAN FOR OBJECTIVES-REFERENCED PREMEASURE POSTMEASURE HUMANITIES 2511 ART WINTER 1976

EXPERIMENTAL GROUP		CONTROL GROUP	
Instructor	Overall Total Difference Mean All Objectives	Instructor	Overall Total Difference Mean All Objectives
1	10.71	5	10.35
2	7.79	6	8.73
3	5.65	9	3.85
4	3.17	7	3.84
Total	26.83		26.78

TABLE 11

WEIGHTED AVERAGE, TOTAL MEAN SCORES--OBJECTIVES-REFERENCED
PREMEASURE, CONTROL GROUP, EXPERIMENTAL GROUP,
HUMANITIES 2511 ART--WINTER TERM 1978

EXPERIMENTAL GROUP			CONTROL GROUP		
Number Students Each Sequence	Instructor	Total Score Each Sequence	Number Students Each Sequence	Instructor	Total Score Each Sequence
26	1	2031	35	5	2137
32	1	2184	32	6	2435
34	2	1908	42	7	2387
37	2	2120	28	7	2083
35	2	2119	32	7	2056
38	2	1909	25	8	2065
30	3	2221	26	8	1713
35	4	2059	29	8	1398
22	4	1726			
Total: 367		18,336	316		16,274
Total Mean		49.96			51.50

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